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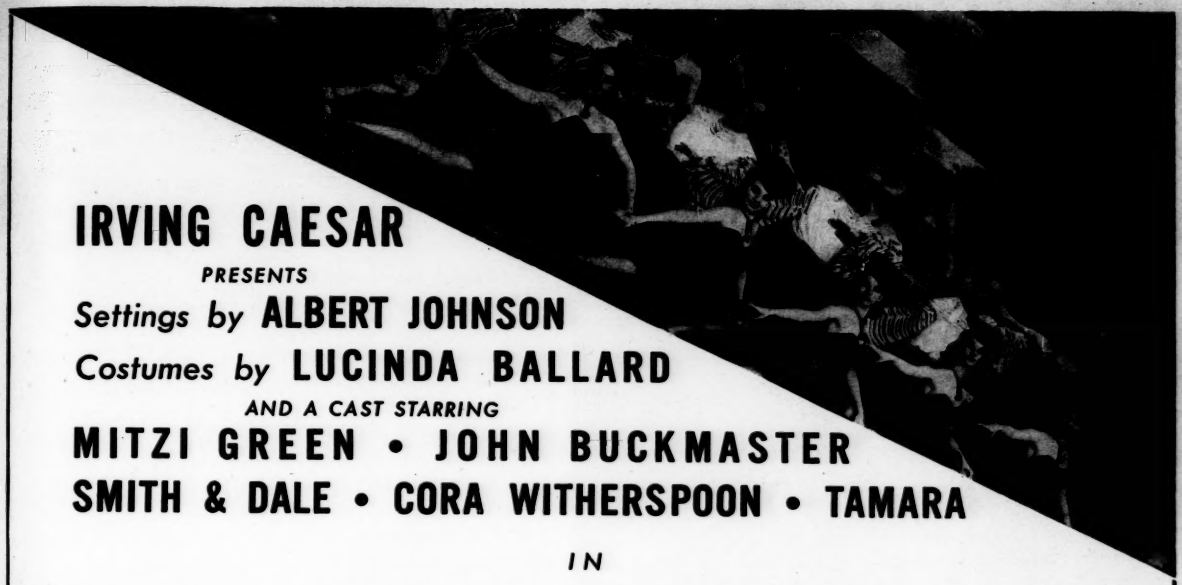

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The American DANCER

Advisory Editor • RUTH ELEANOR HOWARD

APRIL

1942

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Vol. XV No. 5

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On the Cover—

JANET REED and EUGENE LORING in the Dance Players production of *Prairie*

Photo: Fritz Henle

★

To the Left—

ELLEN ALBERTINI, dance mime, who made her debut this season at the New York Times Hall

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★

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Inside the Studios

Mordkin Embraces OCD

IN LINE with the physical fitness program sponsored by the OCD and the succeeding comment in an article called *Keep 'Em Dancing* in the issue of March, 1942 of the AMERICAN DANCER, Mikhail Mordkin, a product of the Moscow ballet in Imperial Russia, for many years the partner of the late Anna Pavlowa, and in recent years a choreographer attached to the Ballet Theatre, and his own company, the Mordkin Ballet, has stepped forward and opened his school to defense workers as part of a program for relaxation and morale through physical fitness.

Nijinska at Jacobs Pillow

MME. BRONISLAVA NIJINSKA, through the offices of the Ballet Arts studio, has signed with Ted Shawn to head the ballet school for the eight week's summer course at Jacob's Pillow, in Lee, Massachusetts.

(Continued on following page)

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Inside the Studios

Another Cinderella

JOSEPH LEVINOFF is now preparing one of three fairy tale ballets especially designed for children's audiences, specifically between the ages of eight to twelve. The music is by Eric Coates, and the production is now in rehearsal with two casts, one of older children and another comprised of younger children. The two alternating *Cinderellas* are Jeanette Aquilina and Gloria Morgan; the former is the youngest member of the group, being only ten years old.

Demonstration at Shurman Studio

AN OPEN forum which discussed dance problems followed a diversified program held at the Sunya Shurman studio on March 22, at which appeared such outstanding artists as Ulla Pers, Danish bellerina, William Rettie, musical comedy star and Grace de Carlton, former dance directress of the Boston Conservatory of Music. These were supplemented by Miss Shurman's pupils.

Hawaiian Dances for Children

HUAPALA, Brooklyn born dancer of Hawaiian subjects, gave a lecture-demonstration of Hawaiian dances at the Rye Country Day School in Rye, N. Y. on March 24. She illustrated the games and dances of the children of the islands with the assistance of Vivienne and David Sime, eight and ten years old respectively, who danced a bamboo dance for children.

Walter Terry Lectures

THE WESTCHESTER DANCE FORUM presented the sixth event in a monthly series of dance lectures, demonstrations and recitals at the Murray Avenue School in Larchmont. This program was conducted as a contemporary dance symposium with the title *Modern Dance in High School and College*. The program opened with a lecture by Walter Terry, dance critic of the New York Herald Tribune. This is his second appearance on the Westchester Dance Forum series.

Army Gets Harry Coble

HARRY COBLE, formerly associate teacher at the Jan Veen Studio, and a member of the now disbanded Ted Shawn's men dancers troupe, has enlisted and is now in camp at Columbia, S. C.

A Season of the Syracuse Art Association

NORMA ALLEWELT, publicity director of the Syracuse Dance Art Association, and a member of the ballet committee of the D.M.A. reports the conclusion of a well rounded season with a lecture-demonstration at the Syracuse Museum on April 12. Last fall it began with a concert by Ruth St. Denis, followed with performances of the Syracuse Symphony Orchestra, and produced a ballet in conjunction with the Onondaga Opera Association. They will produce the ballet in *Carmen* to be given late this Spring. The association irons out differences among teachers locally and disciplines its own members, thereby contributing to a better relationship among teachers and making itself a decided asset to the art life of the community.

Activities at Bennett Junior College

DESPITE war conditions, this has been an

(*Continued on page* 5)

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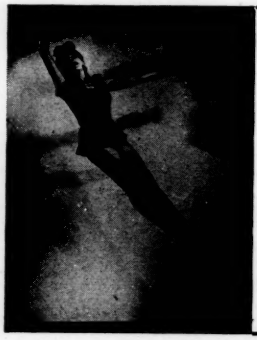
For detailed information write: Fern Helscher, Box 147, Lee, Massachusetts.



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active year in the dance department at Bennett Junior College in Millbrook, N. Y. Erick Hawkins, assisted by Jean Erdman, gave a concert in November to an enthusiastic audience. In February, Carmen Rokker presented a program of solo dances, and in March, Jacqueline Welch, dance major, and the Bennett dance group took part in a symposium at Bradford Junior College. A program of technique and original compositions by Miss Welch and the group is to be given in April.

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SPECIAL ballet classes, designed for non-professional women and men who want to keep fit for national defense were inaugurated at the School of American Ballet on March 16. In response to many requests a program of special strengthening and limbering exercises

(*Continued on page 6*)

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PRO and CON

January 20, 1942

Gentlemen:

May I correct an impression that may be gained from a paragraph in your January issue (which incidentally reached me only this morning) that blackout regulations are such that evening concerts, etc., may be abandoned here on the West Coast?

While events may be such that blackouts may occur, and large outdoor gatherings that might hamper highway transportation are frowned upon, we out here on the Coast are certainly not abandoning normal amusement and educational routines, and at this particular time theatre attendance is particularly good and much additional planning is under way to entertain service groups and the population increases that are apparent this winter just as in the past.

Concert attendance since we are at war has not been up to standard, it is true, but then neither has the quality of such offerings been up to standard. Tonight the Ballet Russe de Monte Carlo opens here for a ten day engagement, and if advance seat-sales are an indication, certainly attendance will cause no worry to the management.

To show my own faith in this field, *I am entering the concert field again this year with a performance March 12th here in Los Angeles,* to be followed shortly thereafter with a studio concert by a group of my professional students. Of course I have always felt a dance concert should primarily aim to *entertain* the largest possible number of people, and that this end may be attained without departing from technical figures and accepted concert standards, and in these times the less abstract materials used the better.

My dancers are exceptionally busy at this writing, in fact, as a result of this condition I am using for my own concert the smallest group in years, as it has seemed unfair to call in those girls who are doing so well commercially, in order to go into the intensive training necessary for larger group dances. These girls, too, are giving freely of their own time for service shows and the like, and all in all I should say a very busy year is ahead for trained dancers and in particular those who have had considerable commercial experience.

With my very best wishes for your new combined dance publications, I am

Sincerely yours,

Jose Cansino

Summing Up

by

RUTH ELEANOR HOWARD

The hue and cry that was raised a couple of months ago about the inclusion of dancing in the Civilian Defense program under the jurisdiction of Mrs. Roosevelt's protege, Mayris Chaney, is most regrettable. The dance is an art which, unfortunately, has been badly abused by some of its exponents and, in typically human fashion, the abuses are remembered and held up as examples while the true art begs pitifully for attention.

It is, as I have said, too bad that the dance provided the bait which the politicians were seeking in their crusade against Mrs. Roosevelt and unfortunate that the entire tradition of the ancient and honorable art of dancing should have been publicly crowded into a tiny pigeon hole marked "fan dancing" and there left for everyone to see and posterity to remember.

I am not concerned with the wisdom of Mrs. Roosevelt's choice, for no matter what our opinions, the issue is now closed. But we should all be concerned with the blight which has been left on dancing and on its future place in physical fitness programs under the OCD. No one but a fanatic would attempt to propose that any one form of dancing, such as ballet, for example, is the *materiel* by which we can win the war. But on the other hand, no one who is just in his appraisal would attempt to minimize the importance of rhythmic exercise in building strong, well coordinated bodies. Regardless of its place in the alphabet, dancing certainly belongs ahead of bowling in any physical fitness program . . . even under an alphabetical administration.

But what about the dance teacher? Where can he or she fit into the OCD? That, I should say, depends entirely on his attitude. It is my conviction that it is the responsibility of every member of the profession to volunteer his services and give of himself unstintingly so long as there is a need. But if, when you say "How can I fit in?" you mean "How can I make money out of this war effort?" the answer is emphatic . . . *"You can't — and you shouldn't be allowed to."*

Put your specialized services at the disposal of the OCD without attaching any strings to them . . . without the hope of publicity or even of 'attracting people to the studio'. Don't worry about prestige for if every dance teacher in this country really does a service worthy of his profession, the prestige of the dance can never again be assailed by some politician attaching a cheap pseudonym to it.

VOLUNTEERS TO SERVE

Following is a Roll of Honor of teachers who have volunteered their services for the Physical Fitness Program in answer to the Keep 'Em Dancing article in March's American Dancer.

MIKHAIL MORDKIN, the first teacher in America to volunteer. He is a long-established New York teacher and will conduct weekly dance groups for defense workers.

SONYA MAREN, Syracuse, N. Y. teacher was the second to answer the call for defense teachers.

FRANCES L. CHALIF, D.M.A. member will conduct ballroom groups twice a week in her New York Studio.

LOUIS L. CHALIF, one of New York's oldest teachers and member of the D.M.A. will conduct regular weekly defense groups.

OLGA LEY, is conducting exercise groups for members of the New York Women's Newspaper Guild.

DEBORAH LONDON, Baltimore, Md. teacher will give special group exercises for young married women who are interested in dancing for defense.

STEFFI NOSSEN has been conducting exercise groups in Westchester County for Air Raid Wardens. Her first group met Jan. 15 with 2000 wardens attending.

SARA MILDRED STRAUSS, well established New York teacher, has volunteered her services for physical fitness through dance and exercise.

MURIEL WELK, member of D.M.A. and D.E.A. and dance director of Manhattan Beach, N. Y., has given her time for exercise groups.

PORTER LIBRARY

Dance Teachers of America

★ ★ ★

I have received many inquiries from members asking what part they might play in the war effort, since they feel that every American should be all out to help for the duration. Before making any recommendations, I decided to investigate the problem fully.

It is obvious that the dance teacher can make his greatest contribution in the direction of physical fitness, not by giving free dance lessons but by teaching groups of adults how to conserve their energy and relax nervous tension through exercises or by compounding exercise and dance as the dance teachers see fit.

Accordingly, I have visited Mrs. Kenneth Appleton Ives, Regional Director, Area No. 2, Physical Fitness Division, at the office of Civilian Defense in New York, and learned that Mrs. Ives with all other regional directors had volunteered their services.

Mrs. Ives said in part that the National Physical Fitness Program would welcome with open arms any dance teacher willing to contribute their services. She felt that the D.M.A. Inc. with its widespread and large membership of representative dance teachers is in a position to take the initiative and leadership in this much needed movement to get this program under way.

Mrs. Ives said further that hundreds of people have offered their services but do not know how to organize groups and are waiting for leadership. At the present time there is no set rule or pattern to follow. The individual teacher may select his or her group, plan the activity and limit the participation to as little as one hour per week. The regional director will however, *try to arrange* for a suitable place to conduct these gatherings if the teacher so desires.

Each teacher can plan a program best suited to the needs and limits of his or her schedule, facilities, community and general activity.

It is suggested that these physical fitness exercise periods be given to adults, preferably those engaged in voluntary war work, such as First-Aid groups, Red Cross Auxiliary and office workers, Air-Raid wardens or any other group engaged in sedentary occupations contributing to the war effort. The government does not want you to turn out dancers—What they want is a more physically fit American people. No one expects our members to make undue sacrifices. Yet this is no time to count the cost. We cannot—we must not think in terms of business as usual. This is war!

The U. S. Government is planning to draft all people between 18 and 64, in non-essential professions and industries, and place them into activities essential to the war effort.

Now is the time for the D.M.A. members to convert from a peace-time to a war-time basis. Every dance teacher has it within his power to make himself an active asset to the Physical Fitness Program.

Knowing our members personally it is my belief that the majority of the membership will not fail to answer the call and rise as one man in this time of unparalleled need. While they will be impelled primarily by the desire to help the war effort, no intelligent member will fail to see the immediate and long-range benefit both to themselves and the dance profession.

Dancing can be kept alive in these times of stress by proving that the dance teacher performs an essential job by contributing to the nation's physical fitness program and strengthening morale.

This effort does not entail giving free dance lessons. You and you alone are the one to decide how your contribution can be made most valuable.

On page 8-D you will find a coupon. The mailing of this coupon will show me just how many D.M.A. members and others want to do their share in the National Physical Fitness Program.

As president of the Dancing Masters of America, I urge every dance teacher in the country to HELP! Uncle Sam needs us all in this all-out fight to keep America the Land of the Free.

Let us Volunteer NOW!

Sincerely,
Mrs. Anna M. Greene
President
Dancing Masters of America, Inc.

READ DETAILS OF DANCE TEACHERS MASS MEETING ON PAGES 8-B and 8-C

Last Minute Flashes from

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WHAT ARE WE WAITING FOR? Why should we try to kid ourselves that we can carry on "business as usual" when every industry and every other profession in the country is converting its activities from a peacetime to a wartime basis?

Total War imposes certain duties upon every citizen. Sometimes it permits a choice between voluntary participation in the war effort and compulsory service under governmental mandate. This is just as true of service in professional fields as in the armed forces of the nation. For Total War is fought not only on the battle fronts of the world, but in our homes and schools and factories, and in the health and morale of our people.

The physical and spiritual health of every person within our borders is of vital importance to America's success in this war. To this end, a national campaign to promote Physical Fitness of men, women and children has been organized under government auspices, and the dance teachers of America have been invited to participate by donating time — even as little as one hour a week — to the great and patriotic task of making and keeping America fit.

We have been shown our place in the scheme of things to come, and we have the opportunity now to convert our own activities from a peacetime to a wartime basis. We can inaugurate a plan of participation for dance teachers along lines which we believe to be for the greatest common good — and if we do it voluntarily we shall be free to choose the method that will cause the least possible disruption of our normal schedules. Or we can disregard this invitation to "put our own house in wartime order" and wait until the government tells us what we shall HAVE to do, and how it MUST be done, regardless of our own inclinations and desires.

WHAT ARE WE GOING TO DO ABOUT IT?

MRS. ANNA M. GREENE,
President, Dancing Masters of America, Inc.

Washington, March 10 (AP).—President Roosevelt, said in a formal statement Tuesday that of course it was obvious that the war effort was the primary task of everyone and that all other activities must be considered secondary.

But recreational activities, he added, have a necessary and beneficial part in promoting an over-all efficiency by relieving the strains of war and work.

"Many people have written to the executive office asking for some statement of the general attitude of the Federal Government toward the continuation of various sports, dramatics, concerts, vacations and general recreation and amusement during the war effort.

"Most of these letters point out that the writers are anxious to do their utmost to help in the prosecution of the war, and wonder whether such activities are considered to be harmful to the prosecution of the war.

"It is, of course, obvious that the war effort is the primary task of everybody in the nation. All other activities must be considered secondary.

"Within reasonable limits, I believe that the war effort will not be hampered but actually improved by sensible participation in healthy recreational pursuits. It must be borne in mind, however, that recreation as usual is just as bad as business as usual, recreation under present conditions can be undertaken solely with the purpose of building up body and mind and with the chief thought that this will help win the war".

From — A Newspaper Clipping

Gimme shorter hours, gimme higher wages, gimme bigger profits, gimme more overtime, gimme less work, gimme more pensions, gimme greater crop benefits, gimme more appropriations and patronage, gimme plants for my Congressional district, gimme fees and dues to work for Uncle Sam, gimme ham 'n' eggs, gimme share-the-wealth, gimme $30 every Thursday.

France had the gimmes, too — had them till the Germans were close to Paris. Then everybody went frantically to work — too late.

France has no gimme today — except gimme food for my baby, gimme a place to lay my head, gimme death.

From — Wake Up, America — It's Late!
An Editorial from the
New York World-Telegram, March 5, 1942.

The war today forces us anew to examine what we are doing, what purposes we serve, and how we shall organize to secure them. Parallel with the problem of producing machines of war is the significant, national problem: What shall we do to develop fitness — man-power?

Liberty and freedom are not inherited; they are achieved by persons. Our people must learn that democracy is not a form of government that permits the individual to do as he pleases. We must learn that each person belongs to groups, to family, to community, to state, to the nation. To belong to a nation is an obligation to be discharged by behavior that contributes to national life. The personal freedom of life in America compels each individual to accept his full share of responsibility for this freedom. The needs of the individual for physique, agility, stamina, and organic vigor correspond to national needs for vigor and vitality for citizens. Only in the fusion of the social and the physical can our people become fit.

The total war in which we are engaged extends beyond the armed and industrial fronts. Of equal significance to these two fronts is the service on the educational and home fronts. Both in war and in peace, our youth of today become the men of tomorrow who must assume responsibilities for perpetuating our democratic ideals. To do so, they must be physically and socially fit and must possess the will to serve. But to develop fitness in our children, youth, and adults and to train the large number of lay volunteers necessary to carry on this work, we need now and in the future an increasing number of qualified physical education personnel. The problem of essential personnel involves the immediate goal of developing fitness in the present war emergency and that of developing and maintaining fitness in the future.

From — Report on National Fitness
By — Dr. Hiram A. Jones
Coordinator, Physical Fitness Program
Through Schools and Colleges
Submitted to Mr. John B. Kelly, Assistant
Director of the U. S. Office of Civilian Defense in Charge of Physical Fitness.

There is no alternative for America but to prepare for the worst without delay, and without underestimating the ingenuity or the

e "Physical Fitness" Front!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

brutality of the foe. The urgency of the job must be driven home to every American, in order that all necessary training in civilian defense work be undertaken in a spirit of grim realism, in place of the present half-frivolous attitudes.

From article by Alexander P. de Seversky

The dance teacher has long considered himself an educator. Today, the future of the profession lies in the public's recognition and acceptance of the dance teacher as such. To accomplish this, the teacher of dancing must prove himself worthy of the appellation.

If the profession is alert to the opportunity that now presents itself, American dance teachers can make for themselves a more respected place in the educational sphere and gain for dance training the recognition that it deserves.

But what of the war — the new taxes — the currently popular feeling that frivolities must be dropped to make way for the earnest business of meeting the emergency? Will dancing and dance lessons be classed as frivolities? What will happen to the teacher of dancing, now — and after the war? The answers to these questions can best be furnished by the teachers themselves. It is all up to them.

People will continue to dance, just as they did during the last war. Working under pressure, they will need relaxation. It will be the safety valve necessary to morale. You can't completely bottle up the most gregarious people in the world. Dancing will continue to be the mainstay of social intercourse.

Above is the message that the dance profession must bring to the public, and a blueprint of the job to be done. Here is salvation and a greater goal for the profession. It will not happen by itself. There's a job of work to do. How to go about it?

Every teacher, individually, and the profession collectively, should use every means to drive this message home. Advertise, publicize, propagandize — in newspapers, periodicals, by mail and word of mouth.

In addition, the dance teacher must prepare himself. He must be worthy of his hire. He must rise to the occasion and gain in stature. You can no longer afford to drift with the current. Gone with lethargy and reactionary self-satisfaction.

What are you going to do about it?

From — Dancing . . . is My Business,
By Bernard J. Shaw
March, 1942 Issue —
American Dancer Magazine

Ice Cream Makers: Long in the dumps, this industry seems headed into a boom. With frozen dessert sales soaring, ice cream is smiled upon in Washington. It is considered a luxury food which will absorb some of the public's excess buying power, and it is also officially classified as an essential dairy product which should not suffer production limitations customarily placed on other luxuries.

From "Trends", a weekly analysis of economic developments and tendencies

According to the Gallup Poll, 42,000,000 Americans have offered time free to government authorities for use in the war effort.

Dorothy Thompson broadcast over CBS

Dr. Willard E. Givens, Executive-Secretary of our parent organization, the National Education Association, wrote: "We believe that those of us in education who are working with children and young people and with their parents should, above everything else, be calm, cool, and reassuring in every way possible. It would, therefore, seem to me that going right ahead in a normal way with our work and with our convention is the general policy to be followed."

Ours, therefore, is the challenge to make our national convention "of utmost importance to the defense programs" and "beneficial to the war effort." Only with the active cooperation and undivided support on the part of its entire membership can your National Convention Committee realize this vital objective. The Working Conference, described on pp. 178-9 of this issue of the Journal, is illustrative of the way in which the entire convention program will be geared into the promotion of national fitness with its significant implications for national defense. The sectional programs, as well as the general sessions, will be concerned with the solution of fundamental problems conducive to our increased and more effective service as a professional group vitally concerned with the winning of this war and with the reconstruction period which will follow.

Ours is the challenging task of bridging the gap between resolution and actual practice. We have both the challenge and the opportunity to prove our value as a field of service to our country in its struggle to preserve our democratic ideals. We must not fail on our educational front, just as we must not fail on our military and industrial fronts.

From—An Open Letter to the Members of the American Association for Health, Physical Education, and Recreation written by —
Anne Schley Duggan, President

First Organized

MASS MEETING

OF DANCE TEACHERS

To show all dance teachers how they can effectively fit into the "National Physical Fitness" picture.

Sunday, April 19th, 1942

HOTEL NEW YORKER — 1 P.M. WAR TIME
34th St. & 8th Ave., New York

Master of Ceremonies: WALTER TERRY
Dance Critic, New York Herald Tribune

STEFFI NOSSEN
Co-chairman, Westchester Co. Physical Fitness Division

BERNARD J. SHAW
Author of "Dancing is My Business"

OLGA LEY
Exercise Director, PM Newspaper

SARA MILDRED STRAUSS
Body Control Exercises

MADAME SONIA SEROVA
Demonstration of Dance Exercises Adaptable to Physical Fitness

YOU, AS A TEACHER, CAN NOT AFFORD TO MISS THIS MEETING!

Under the joint auspices of

Mrs. Anna M. Greene
President, Dancing Masters of America, Inc.

Mrs. Kenneth Appleton Ives
Regional Director, Physical Fitness Division, 2nd Corps Area of U. S.

Association for the Advancement of the Dance

Hale America!

KEEP FIT

EXERCISE

★ ★ ★ DANCE ★ ★ ★

NATIONAL PHYSICAL FITNESS IS THE CORE OF NATIONAL DEFENSE ★ IT IS SOMETHING CONGRESS CANNOT VOTE, DOLLARS CANNOT BUY ★ IT IS YOUR JOB AND OUR JOB TO BUILD IT ★

AMERICA'S PHYSICAL FITNESS PROGRAM WILL REQUIRE THOUSANDS OF DANCE TEACHERS TO VOLUNTEER THEIR SERVICES.

ACT NOW ★ MAIL THE COUPON

★ ★ ★

MRS. ANNA M. GREENE, Pres.
DANCING MASTERS OF AMERICA, Inc.
75 Beacon Street, Boston, Mass.

Dear Mrs. Greene:

I'm ready to do my part. Please send me particulars on how to do it.

NAME _____

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photo: Morton

The San Francisco Opera Ballet in the final act of the ballet Romeo and Juliet

America's First Civic Ballet

Distinctiveness seems to be the note of the San Francisco Opera Ballet: It was the first Opera Ballet to tour the nation extensively with its own repertoire; it was first in presenting complete ballets, such as "Swan Lake" and "Coppelia."

Now comes a new honor, and with it a new maturity. The San Francisco Opera Ballet has undergone a new organizational set-up, giving it claim to another "first" — "America's First Civic Ballet." Outstanding business, professional and artistic leaders of San Francisco, financially supported by citizens who wish to stimulate the cultural life of the City to its fullest, have recently formed the San Francisco Civic Ballet Association, Inc.

Continuing under its past ideal of entertainment in art, the San Francisco Opera Ballet now moves forward with even greater impetus under its new status, grateful of the distinction and conscious of its duty.

The Company is currently in rehearsal for its Spring Season at the Opera House in April, busily preparing three new ballets by Artistic Director William Christensen, to be added to the present repertoire of established successes. The new ones are "Winter Carnival," a comic ballet in two scenes depicting the gaiety of a season at St. Moritz, utilizing a Johann and Josef Strauss score; "Pyramus and Thisbe," a satirical ballet in one act based on the old Greek myth, with an original score by Fritz Berens, Musical Conductor of the Company; and "Endymion," a modern version of the shepard-Diana myth to the music of Goldmark's "Rustic Wedding" Symphony.

photo: Romaine

Ruby Asquith, prima ballerina, as she appears in a complete four act version of Swan Lake.

William Christensen, director, choreographer and premier danseur, as Franz, in the complete three act version of Coppelia.
photo: Romaine

A Gallery of American Dancers

Photo: Paul Garrison

No. 2 of a Series

EDWARD CATON

by JUDITH FIELD

Blonde, quiet voiced, serene faced dancer Edward Caton, is a technician from an earlier school. He started at twelve, studying under the old Russian ballet masters, in those good days of high art when dancers had to work to be complimented — and not be complimented to work. And therein, according to Caton, lies the chief difference between his contemporaries and the younger dancers who are studying to come into prominence now.

More articulate than most dancers, Caton has his opinions: The Classical is dull, declares he; and ballet dancers as such should come out from under their circle of *pas des bourees* and try to become interested in literature, art, music, painting — to say nothing of what is going on in the world today.

The details of his own background and dancing career, incidentally, sound like something dreamed to order . . . being well mixed with glory, drama, history and comedy.

A strictly Russian born son of a completely American mother and father is Edward! By being born and insisting

upon remaining a Russian, he introduced a definitely foreign element into the family circle. For although the elder Caton happened to be living in Russia because of his job (in charge of the Czar's own horses) he considered that geographical accident no reason why his own son shouldn't be sent back to be educated in the old American way. However, Russian to the heart, young Eddie also wanted to be schooled as one. Apparently that certain detachment — impervious to argument quite evident in the adult Edward — was also part of the younger Caton's equipment. Anyway, he won that 'parent versus son' controversy — and scarcely spoke a word of English until he was eighteen.

He was able to outfox his elders in the matter of his chosen career, too. Eddie had intended to be a concert pianist but as his health was not robust and he abominated sports for exercise, he was introduced to dancing only as a 'builder upper'. Once in, as far as he was concerned, it became the ultimate solution for all of his problems.

Eventually, even though they couldn't understand it, his family acquiesced to his choice of profession. To date, however, his mother has only seen one performance of his; his father none.

When the Russian Revolution came, against his will, he fled the country with his mother and sisters. Stranded in Shanghai for a time, he eventually made his American dancing debut via the Pavley-Oukrainsky Ballet. Then he became a featured member in the company of the greatest of dancers: Mme. Pavlowa — enjoying solo roles in "Zephre and Flora", "Autumn Leaves" and "La Peri". Touring with Pavlowa through South America, Mexico, England, even South Africa, he left to headline for Keith-Albee-Orpheum. Vaudeville being no place for his kind of dancer, he hied himself back to the ballet stage as a member of Mordkin's Company; became top soloist of the Chicago Opera Company and later joined the American Ballet. He was featured successively in Catherine Littlefield's organization, and in the Ballet Theatre where he remained for its two seasons of sensational popularity.

Caton left the Ballet Theatre only because he discovered that dancers, like film stars, can also run into the danger of being typed.

"They wouldn't let me do anything but pantomime and character. And such sameness is most uninspiring and soon loses all its original color and value."

Referring to those who had most helped and inspired him, the dancer bowed low to Anna Pavlowa and Prima Donna Mary Garden. Both hard working and stimulating artists, he recalled Pavlowa as possessing a lyrical personality while Garden, by contrast, was more material.

Of the current dancers, it is Martha Graham's starkness that appeals to Caton; Catherine Littlefield's brilliance, Alexandra Danilova's correct traditionalism; Nijinska's choreography; Zorina's cleverness.

Slightly remote in personality himself, Edward Caton's interests outside dancing lie in art, music, opera. In street dress he provides an observer at first with the impression of a tired and overworked college lad. All the props are there; shaggy polo coat; flat top roller felt; old English checked slacks, scuffed sports shoes. But a second glance at his face with its expression of complete and mature calm and slender fingered hands, quickly dispel that initial reaction.

Caton's working clothes could also offer conversational material. Old blue shirt open to the chest, ends pulled out of trouser waistband to be knotted across abdomen; old brown slacks tucked in white socks, brown mocassins. And *pièce de resistance*—a white sailor's cap on the back of his yellow head.

A couple of weeks ago — said sailor hat was lost. Caton went about the studio muttering. He couldn't begin his classes without it. Devoted pupils dashed out to buy their favorite ballet master another. Several successful ones came back smiling. Now each one thinks the chapeau is the one they bought.

"My hat looks very nice on Caton, doesn't it?" they ask. For, although he tells them off, the dancers like it.

action photos: Constantine

Edward Caton en l'air and a terre, showing the catlike spring and grace for which he is remarkable; the pixie quality is merely hinted at, and crowning his head will be seen the eternal sailors' cap, which seems to be a fetish with Caton.

photo: courtesy of the Dance Archives of the Museum of Modern Art

The ensemble of the Leningrad State Opera ballet in The Caucasian Captive; **the uniforms are those traditionally worn by the Cossacks of the Don.**

Russia's Fighting Dance

by WALTER TERRY

A young lady came to New York to visit her aunt. When asked what she would like to do during her stay, she replied that she would like to study dancing. The aunt, a woman of culture and refinement, threw up her hands and said, "Good gracious, do you want to become a show-girl?" The majority of Americans seem to regard dance in a similar light, for although the vitality of American dance has drawn and is continuing to draw enthusiastic followers to its cause, the average person is inclined to associate the word "dance" with the word "fan." It is no wonder that Americans are startled when they learn that Russia, fighting for its very existence, continues to dance as well as to fight, that professional dancers, civilians and even soldiers place dance high in the program of national defense.

But Russia's fighting dance has nothing whatever to do with show-girls or fan dancers. It is a dance which includes the beauty, the nobility and the skill of ballet, and the richly varied actions of a folk dance which sprang from the very soil the Russians are fighting to protect. Ballet is an intrinsic part of theatre, and folk dance is the right of every individual, from the child to the grandfather. Fostered by the government, Russia's war-time dance reaches from the opera houses of the cities to the workers' clubs in each community, from the parks of culture and rest to the battlefront itself.

Bombs or no bombs, ballet performances continue in Russia, and war bulletins have been known to make substantial reference to the success of certain ballet productions. Moscow alone boasts eight or nine opera and ballet theatres, while other cities have their own ballet units. All Russian theatres are repertory ensembles, state-subsidized, and each has several complete casts for any given production. One cast will play at the theatre while another gives performances at recruiting stations or hospitals, while still another dances for the troops at the front.

In September of last year, the Bolshoi Theatre in Moscow opened its season with the traditional "Swan Lake," and continued to play in spite of a bombing disaster which forced the company to move to a nearby theatre. The Leningrad ballet went on right through the siege, performing for civilians and soldiers. A Russian embassy war bulletin for January of this year stated that the ballet's new staging of "Romeo and Juliet" was a complete success. Meanwhile other units were at the front. Tamara Tkachenko, ballerina of the Bolshoi, wrote "Many times I danced before an audience of Red Army men in some little glade surrounded by heavy shrubbery, or in a forest clearing. What reminded

us of our proximity to the front was the dull rumble of artillery. Sometimes enemy scouting planes would circle overhead. We rapidly master the art of camouflage, and we used to wait calmly for the danger to pass. We returned to Moscow after having 'overfulfilled' our plan by giving fifty-one performances in seventeen days. Another brigade left the capital to take our place at the front." All in all there are approximately forty brigades of Moscow actors, singers and dancers entertaining the army. Recently, within a seventeen-day period, they gave over a thousand performances for troops leaving for the front.

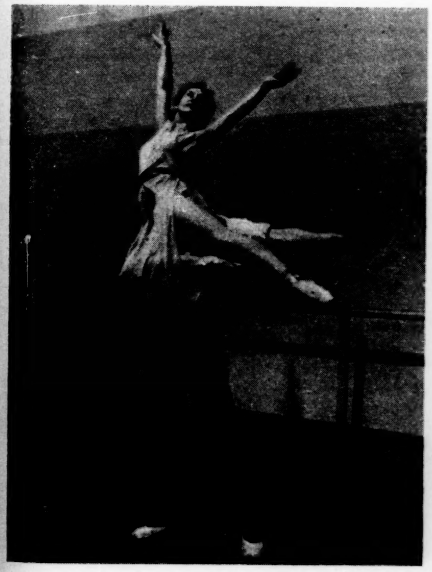
But these ballet performances, presented by established theatre stars, is only one part of Russia's dance activity. All professional and trade unions have their own clubs, and each club offers professional dance instruction for members and their families. Most Russians possess an interest in the arts, a desire to participate in art activity, and the clubs supply expert instructors for them. Actual performances are presented by club members, and on one occasion, three hundred children, between the ages of three and sixteen, offered a full program of ballet and folk dance. The unions themselves contribute to the steady flow of theatre material sent to the front. The Trade Union Ensemble of Song and Dance has given more than three hundred performances behind the battle lines and in hospitals, and the Variety Artists Union has sent some forty troupes to the front and to the Red Navy.

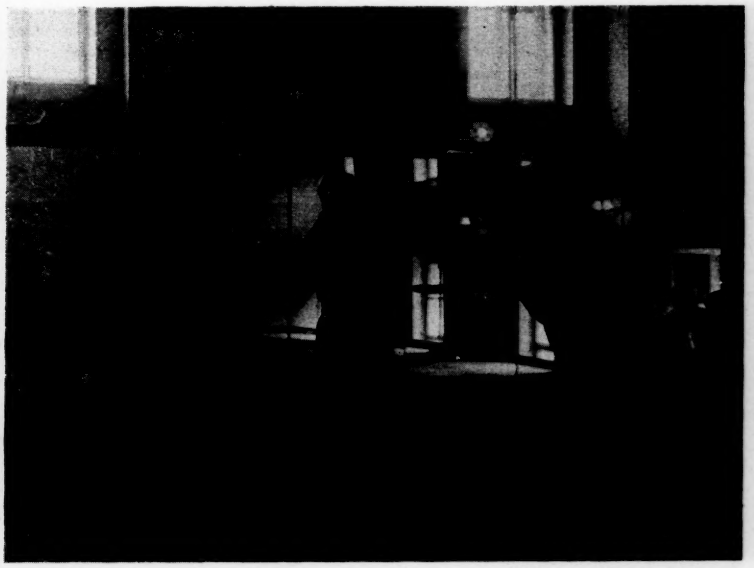
Russia's national fostering of dance starts with the child. The children of the Soviet Union belong to an organization known as the Young Pioneers, which resembles our own Boy and Girl Scouts. Art activity is a major part of their program, and under that art comes courses in folk dance and ballet. Dancing stars from the national theatres visit these clubs from time to time, arrange for instruction and performances and act as talent scouts, for they constantly seek fresh talent and when they find it, the worthy boy or girl is sent to professional ballet schools for further training. Community performances by the Young Pioneers are frequent, and such is their interest and skill in the dance art, that inter-city competitions are often held. This would suggest that dance, to Russian youth, is as important and as exciting as inter-school basketball or football is to the youth of America.

Russia's dance is to be found almost everywhere. The city Parks of Culture and Rest have bookstalls as well as the local equivalent of the hot-dog stand, and there are ballroom dance floors for those who want to dance and there are members of the park staffs who dance in the squares or wherever onlookers choose to gather for an informal performance.

But the most surprising aspect, to us, of Russia's dance is the soldier-dancer. Those soldiers who disclose dance talent are placed in the Red Army Ensemble of Song and Dance, and as dancers they find themselves with a full-time military job. That job is to tour the army units of fighting men, to dance behind the lines, to bring relaxation, refreshment and a renewal of good spirits to their fighting comrades. The various fleets of the navy each has its own theatre, composed of professional performers and amateurs — sailors and commanders. The Commissariat of Home Affairs, which includes the border troops, has its own ensemble of song, dance and acting. This group has produced its first revue, "Throughout Our Land," and has performed it before audiences totalling a quarter of a million. At one point during the course of the war, the ensemble travelled on sledges across a frozen bay in order to perform for an army unit at the front.

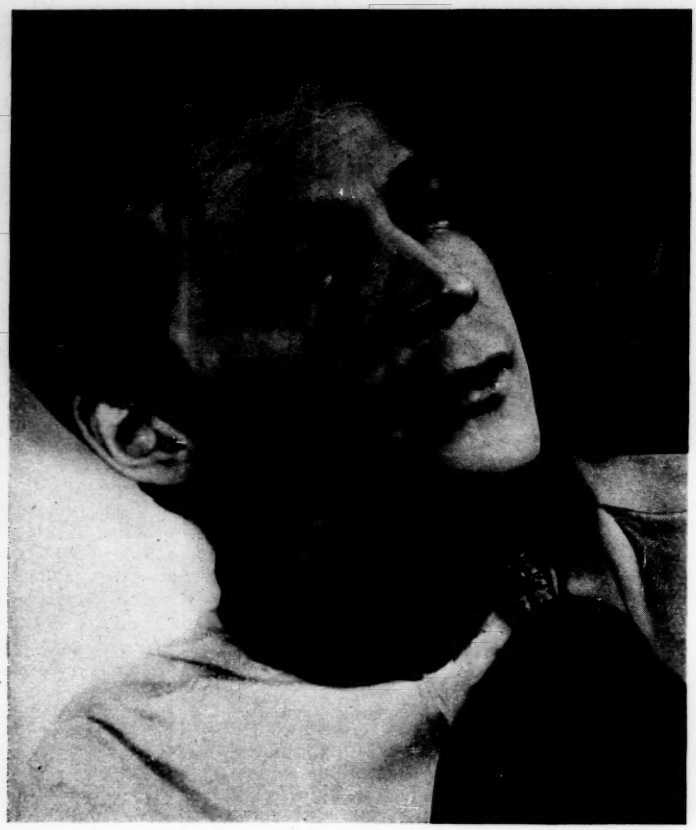
Perhaps, to our way of thinking, these dancers would seem to be deferred from military service, but Russia looks at it differently. These soldier-dancers are not only fighting to protect that culture of which dance is a part, but they are mobilizing dance itself for war-time use. They are dancing because it is their military duty to do so, and because dancing is an integral part of Russia herself.





photos: courtesy of the Dance Archives of the Museum of Modern Art

The rehearsal studio and classroom in the Bolshoi Theatre in Moscow, showing the ballerina, Lepeshinskaya, rehearsing with her partner for Swan Lake, **and studying, in the picture on the right, with her teacher.**



Enter The Dance Players

By HELEN DZHERMOLINSKA

Eugene Loring, director and first dancer of the DANCE PLAYERS, seen in a study as Billy the Kid, in a ballet of his own creation.

Enter a cavalcade of the surging America Walt Whitman sang. Of the sturdy, battling, glorious hordes made familiar to us in history text, in the newspaper, in the movies, on the radio, in life. Our American folk on their journey from evergreen yesterday. Enter the archetypes of bandit, peasant, bourgeois, pioneer, artist, lover, beloved, mystic, oppressor, saviour. Enter here even the animal kingdom. Our city streets, deserts and border-lands, circus and sawdust, peep-shows into the native mind and heart and bowels. A cross section of the lusty, ardent, cunning, acquisitive, labouring, striving American folk. *Our* native lore. *Our* culture. *Our* America.

Enter The Dance Players

Decidedly not the first company of its kind to proclaim its unadulterated intention of cleaving to Mother America's cultural bosom, it is very likely the first to shed the misnomer *ballet,* to boldly kick the traces of European influences from under it, to stand trial in the theatre as a genuinely native form of entertainment. Its aim sublime is to achieve for itself one objective so eagerly sought by other dance players of one kind or another in the past: popularity with the masses. Whether or not the art-selfish like this aim, is it not a healthy one?

To illustrate the hunger of the artist for general appreciation by the inexplicable public, recall the cry of a musician and commentator, who shall be anonymous, who, speaking on the subject of response to American native music and art, declared that in a period extending over three years, covering hundreds of weekly broadcasts of carefully selected native composition in the classic form, not one was favoured with any degree of response from listeners, while a jam session emanating from another station at the same hour, drew thousands of letters of varying degree of enthusiasm from Boogie-woogie fans. Now comes the plaintive question. Why label it Art when it fails in even the primary purpose of interesting its audience? Has Art the right to its name when it cannot be understood or cannot interest the society in which it was created? Now, indisputably, works of art are not created to satisfy the artist alone, except in very primitive society. Art *wants* to serve a purpose.

Of course, it can be demonstrated that boogie-woogie fans are probably the most prolific letter writers and lovers of better music all have sprained wrists. Or to discard this flippant theory, and more unpleasant to dwell upon, mass American taste is still in a cultural state equivalent to the palæozoic in art.

This dilemma in aspiring American music finds a parallel in the dance. Were it not that the genus balletomane was so noisily articulate, so explosive in approval of an art born, nurtured and brought to maturity beyond our shores, we should be hard pressed to discover the dent made by ballet in the cultural life of the American masses. Why not face it, that ballet in this country ranks several degrees below the pin ball machine in popularity with the masses? If this is a fault, it is emphatically not the fault of ballet, as this form of theatre and art is simply not indigenous to America. This cannot be proclaimed loudly enough. In the world

and society in which it was bred, it was believable; here it must evolve towards something understood and believed by the native mind. It must establish a relationship between itself and the experiences of its audiences.

To such an end has Eugene Loring dedicated himself and the Dance Players; to create a danced commentary on native life and lore, with the purpose of injecting self-knowledge into audiences, and thus elevate the appreciation of art and theatre among increasingly greater audiences.

Whether or not this is an end desirable in itself, or even whether or not the Dance can make any progress as an art by means of Loring's craft is freely debatable. Commentary, not prophecy, is the demesne of the writer. At any rate, young Loring may be described as engaged in a quest, as a pilgrim bent upon a pilgrimage the very goal of which has no name as yet.

Picture of a Young Man Making His Way in the World

Gemütlichkeit is a noun which has atrophied from lack of usage. This word has not had much chance to rear its poor little head in the days since the war of 1914. In those halcyon, pre-war days, *gemütlich* was an adjective which fitted the city of Milwaukee like a skin. In those days beer-drinking, dancing, music-loving, mellow Milwaukee was well on its way toward becoming a Vienna of the boundless middle-western plains. War halted that gracious evolution.

In this city there lived a family of German origin called Loring which tilled its little acre of soil, lived by the sweat of its brow, and made music to fill out its days. Into this family was born a son, Eugene. Of children there was no dearth here, and the Loring's history was one of constant conniving to keep the wolf, hunger, on the other side of the threshold. Poverty here had quite a cheerful face, and its tones were decidedly musical. Every member of the family could play an instrument of some kind, and in this atmosphere of love of music young Eugene grew up, with an understanding of music and a love for theatre and drama. Then, as now, he was a personality characterized by directness of speech and deed, not especially articulate, always solemnly matter-of-fact, an artist with intellectual vision, possessed of an inability to display emotion on the surface, courageous in the face of inflexible opposition, unquestionably a leader, not a follower, and without a doubt, an opportunist.

One of his earliest positive acts was his violent contact with a barbed wire fence which left on one cheek a scar which he bears for life. Its appearance suggests Heidelberg and duels, but Loring bears this evidence of a childhood accident with as much grace, and more credit, than the Heidelberg student bore his badge of fellowship in the duelling corps.

Amateur theatricals, attended by oilcloth drops, kitchen furniture and similar resorts of the purse-poor amateur entrepreneur, were the source of great satisfaction to the boy and gave him a chance to experiment with a cast of very cooperative brothers and sisters.

During the period in his teens while he was studying short story writing, English and economics at the University of Wisconsin extension in Milwaukee, he became interested in and joined the Wisconsin Players, a group which has the distinction of being the oldest little theatre group in the United States. He had never studied dancing as a child, being as so needlessly many others are, a victim of the prejudice against the male dancer in the theatre. By this time, however, he had developed into a chronic thumber-of-nose at more than one provincial prejudice, and began to study dancing to supplement his efforts as an actor.

All this was done after a day's work in a Milwaukee department store in which he was plunged to the chin in easter-eggs, billfolds and rowing machines. These devious articles he attempted to sell with varying success, and little eagerness. The mysterious managerial mind of the store looked at him and set him in an aisle with a mountain of bill folds to sell, which to everyone's amazement, he did sell with such celerity and despatch that the awed section manager had him transferred to rowing machines. There, alas, he was a flop, and after some time, having sold one solitary rowing machine to a large, fleshy individual with a willing spirit, he was transferred to the easter-egg department, where he showed a greater disposition to moon over the eggs, than to sell them.

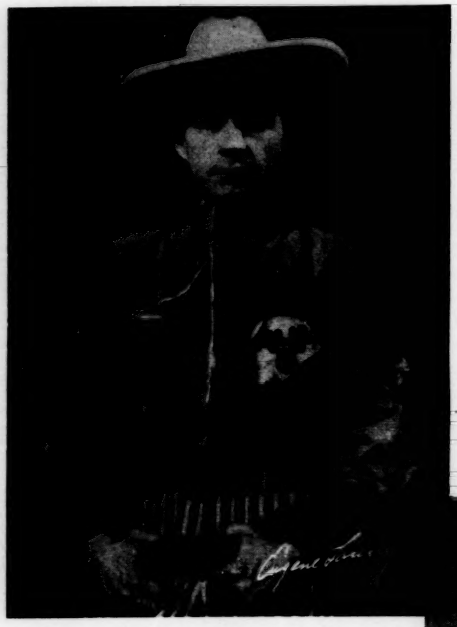
He showed no such apathy in his dealings with the Wisconsin Players, taking dance roles in their productions, and eventually staging the dances for a performance attended by the Fates; in the persons of a Miss Loins and a Mr. Stevenson, both of whom were passing through Milwaukee with another little theatre group. These two saw him, encouraged him and showed him his destiny. "Go east,

(*Continued on page* 36)

The DANCE PLAYERS engaged in a rehearsal of Harlequin for President, portraying Commedia del Arte characters played in contemporary life.

photo: Michael Kidd

AMERICA DANCES....



Eugene Loring in the title role of his ballet "Billy the Kid"

The enthusiastic acclaim with which the Dance Players, new American ballet, are being greeted, proves once more that the dance is an integral part of American life. Its importance today is greater than ever, not only for the artistic expression and pleasure dancing provides—but for its very definite contribution to the health and well-being of our nation. Just as the Dance Players will bring new brilliance and stature to dance in America, American dance teachers can stimulate a new and wider appreciation of this art by co-operating to make Dance a more vital part of the National Physical Fitness Program.

Capezio is proud to announce that the Dance Players, like so many other leading exponents of the dance, have chosen Capezio Dance Shoes as the official footwear for the company.

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"From this Earth"

Concerning Hanya Holm and the University of the dance in the shadow of Pike's Peak.

"Go West, young man, go West" said Horace Greely. "Go West young dancer, go West" say dance conscious people all over the country. It's the slogan of many a young dancer this year as a result of the summer dance session at Colorado College last summer.

Hanya Holm, on leave of absence from the Bennington School of the Dance, directed the eight weeks summer school. Miss Holm took her group of dancers, six women, three men and two assistants, Martha Wilcox and Louise Kloepper, and went west to the Rockies.

Located within easy reach of both coasts, Colorado Springs is a logical place to establish a vital center of the dance. It was to this end that the up-and-coming President Thurston Davies of Colorado College promoted the experiment of having a great dancer, choreographer and teacher, Hanya Holm, and a noted American composer, Roy Harris, collaborate for the summer. The results were successful beyond all expectations.

In July for the annual "Fine Arts Conference," Miss Holm gave one of the dance demonstrations for which she is justly famous. In Miss Holm's opinion you must learn to beat the drum to master the modern dance. Students are taught to beat drums, tomtoms and gongs in time to dancing feet. In the demonstration Hanya Holm gives a lecture accompanied by a visual demonstration by her dancers. Miss Holm explains the basic exercises designed to give the dancer mastery of the body. Through the beating of time on gongs, they learn the basic concept of rhythm essential to all forms of dance. This demonstration is so fascinating from the audience's point of view that there were numerous requests for a repeat performance. However, the heavy summer's schedule would not permit Miss Holm to comply with the requests last season. She has consented to give another show of exercises and rhythm for the Fine Arts Conference, which is to be held next summer on July 25, 26 and 27.

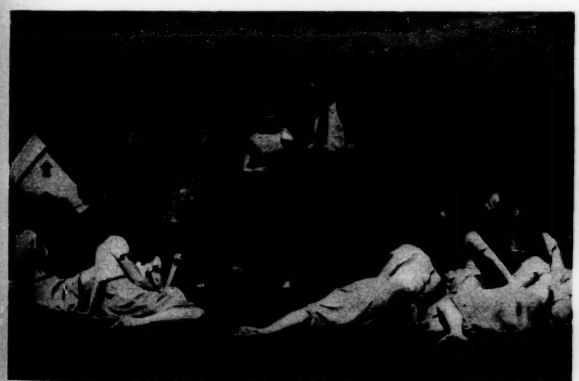

photo: Knutson

Hanya Holm, Roy Harris and members of the dance group conferring on the campus of Colorado College. Pike's Peak in the background.

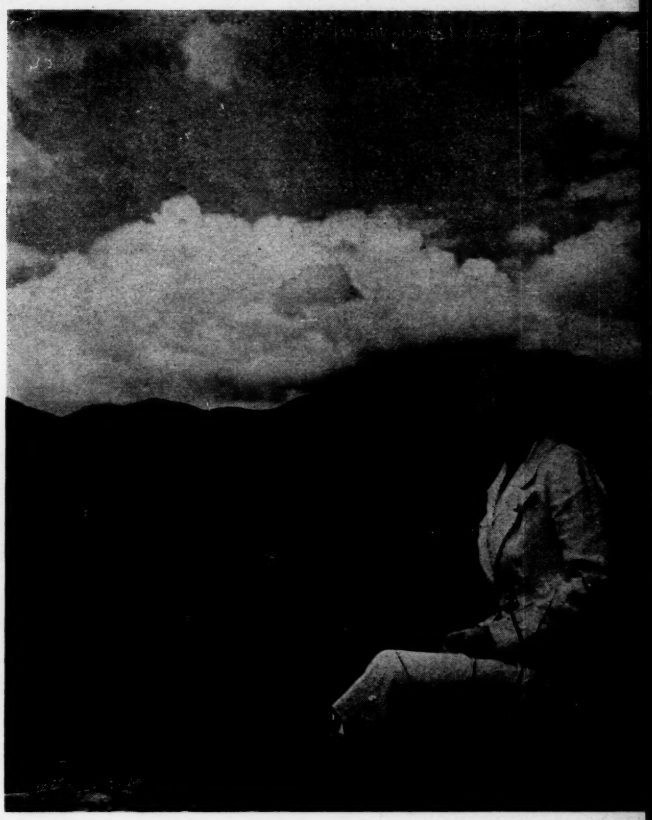

photo: Knutson

Hanya Holm with the Rampart Range of the Rocky Mountains and Pike's Peak in the background.

A new thrilling dramatic piece, "From This Earth" was the direct result of the joining of the forces of Hanya Holm and Roy Harris. Working in constant collaboration all summer, Roy Harris wrote a score for the drama, Hanya Holm was responsible for all of the choreography. Mr. Harris, himself conducted the orchestra for the world premier of the drama, in the theatre of the Fine Arts Center in late August. This was the high spot of the summer in the Pikes Peak region. Miss Holm and her company took the new dance on the road last fall and played it in New York in the winter where it met with instantaneous approval from public and press alike.

Inspired by the life of the miner in the virile gold-camps of the old west, Roy Harris and Hanya Holm originally projected their dance-drama "From This Earth" as a Western epic. As they worked on it, however, the composition took on a more universal significance.

Both Miss Holm and Mr. Harris are powerfully influenced by the atmosphere of the Rocky Mountain region. There is something elevating and broadening to an artist's imagination in the nights of the place where plains and mountains meet. Both dancer and composer find inspiration in the spacious saga of the pioneer days and in the gusty legends of the mining towns. It is to be anticipated that the new dance, which the pair will compose during the coming summer, will have in it some of the morale building integrity of the old West.

President Davies says, "The arts can and should be aids

(*Continued on page* 39)

VIA THE GRAPEVINE

By VERITAS

Dispatches from the European Front

Russia: Ballet still flourishes, not only in Moscow and Leningrad, but in schools and state theatres that have been established in twenty other cities . . . During the siege of Moscow, the younger dancers were evacuated to Kuibyshev . . . The Leningrad School was evacuated to Molotov, in the Urals . . . Michael Gabrovich, director of the Bolshoi, and formerly a dancer, is at the front as a commander of a volunteer detachment . . . *Swan Lake* is still the most popular ballet although new and modern works are being produced currently. The most recent is one titled *Scarlet Sails* to the music of a young composer, Murovsky . . . The Leningrad and Moscow Schools have a total of eight hundred and fifty pupils . . . Dancers must study at least nine years, and their pay, when they dance in the state theatres, is from $100.00 to $540.00 monthly . . . British and American diplomats and attaches, and members of military commissions attend the ballets regularly.

* * *

England: They are teaching the Durham Reel, the Long Eight and other country dances to droves of secondary school boys who are helping in the war effort by digging in the potato fields . . . The contents of the library of the Cecil Sharp House were removed, after the bombing, to Leominster in Herefordshire . . . The Saddler-Wells Company, above the din of anti-aircraft fire, is presenting one of the successes of the season, a new ballet called *Comus*, the first important work arranged by Robert Helpmann. The costumes and decor are by Captain Oliver Messel, and the music of Purcell has been specially arranged by Constant Lambert. Robert Helpmann and Margot Fonteyn dance *Comus* and *The Lady*. The Wells Ballet demonstrates not only the beauty of the *Comus* of Milton, but also that it will not be overcome by war-time difficulties . . . The Vic-Wells Ballet opened on Christmas day, and has been playing to packed houses since in *Les Patineurs*, and *Casse Noisette* . . . Lydia Kyasht's "Russian Ballet de la Jeunesse Anglaise" reopened their London season at the Whitehall Theatre on Boxing Day, with *Conjuror*, a slight, humorous ballet, showing a typical music-hall conjuror's act, complete with all tricks of the trade. The *Conjuror* and his assistant were danced by Nevill Astor and Bebe de Roland . . . The Anglo-Polish Ballet has returned to the St. James Theatre after a long absence on the road. They still excel in character works such as *Cracow Wedding*. Alicja Halama and Czeslaw Konarski are effortless, and subtly humourous in *Divertissements* . . . After being "held up" in Lisbon for ten weeks, Mme. Adeline Genee arrived in England in late January . . . The Ballet Guild has moved from London to a studio in St. John's Wood some time in February and has been engaged in rehearsing *La Petite Fadette*.

Portugal: An anonymous source reveals that in Lisbon there has been the only news of any dance activity on the continent worthy of notice. Despite the proximity of the Nazis, and the deadly effect they have on any cultural life, the San Carlo Opera has in recent months, with the cooperation of its choreographer, Francis, and a corps-de-ballet recruited from local society, been able to present a ballet called *Gaio Verde*, based upon Portuguese national themes, which was ambitiously scored, costumed and produced.

* * *

Elsewhere on the continent: Although word reaches us, by tortuous and secret routes, that there is no activity of any kind in Axis or occupied countries, there are rumors that the opera in Berlin remains open and that our erstwhile acquaintances, Leon Woizikowski and Serge Lifar are dancing there. In other cities, Paris, Milan, Copenhagen, Stockholm, Madrid, Prague, Vienna — there is nothing but silence.

* * *

Here in New York, the Easter season approaches with promise of three major openings. The Ballet Theatre and the Monte Carlo Ballet Russe will each play one week at the Metropolitan Opera House, and late in the month the Dance Players will debut on Broadway at a still unselected theatre, after a preliminary three week tour on the road.

* * *

The Ballet Jooss is now Gilbert and Sullivanless, having completed its run with the operetta at the St. James.

* * *

The Original Ballet Russe is off to South America after two months in Mexico. It is still under the direction of Col. de Basil, and still managed by the Mexican, Senor Quesado, whose son, incidentally was married to Marie-Jeanne, in mid-March, in a surprise ceremony in Mexico City. Also newlywed are Nana Gollner and Paul Petroff, although we have heard such frequent announcements of their approaching marriage that we felt inclined to think, "What? Wolf, Wolf, again?" However, it's true. Bless them, all four of them. Honeymooning through South America, with or without the Original Ballet Russe for a chaperon, must be first rate sport, especially after the anxieties of a dangerous sea voyage from Mexico.

* * *

The Original Ballet Russe, when it left Mexico, sailed with all its many souls, but one, and this unfortunate, a man with French papers, but no country, and who cannot obtain an American visa, and may be deported by the Mexican government at any time, now resides in Mexico, D. F. without funds, without means of earning a living, and friendless. We are not at liberty to divulge his name at this time, but if any interested party who wishes to help this friendless alien, will communicate with the AMERICAN DANCER, we shall endeavor to put such party in touch with him.

photo: RKO Pictures

Jon Hall and Peggy Drake dancing the Otaha dance in The Tuttles of Tahiti. This is a dance of courtship modeled after the courting of the Otaha, the sacred bird of Tahiti.

On Broadway: Catherine Littlefield, in arranging the dances in the dream scene from *A Kiss For Cinderella* for Luise Rainer and Ralph Forbes, also doubled as conductor, wielding a forceful baton somewhere below boards during the dress rehearsal and first performance . . . Billie Burke hopes to revive the Ziegfeld *Follies*, using former *Follies* celebrities, now in Hollywood . . .

* * *

The Circus is coming to town! Ringling Brothers ring in on April 1 with a show which boasts George Balanchine's choreography and some pretty lavish showfull of dancing. The entire production was staged by John Murray Anderson. Balanchine and Anderson in the Circus; friends, we won't know the old circus anymore. It's gone to town!

* * *

Shock of the Month: Paul Magriel, curator of the Dance Archives of the Museum of Modern Art and co-editor of DANCE-INDEX, casts off the role he has been playing as the Ex Deus Machina of the literary and academic dance world for over fifteen years, and assumes the role of buck private. Somehow, we couldn't see the Army touching somebody in that rarified atmosphere. Despite the gloom of his admirers, Mr. Magriel himself appears quite cheerful, and marches off to camp as though it really were not at all the irreparable loss to the cultural world, which his evacuation from the Dance Archives of the Museum really is.

* * *

Dirge of the Month: We quote from the *Voice of the People*, a forum in the New York Daily News. A lady who signs herself only D. C. writes: "This is a country at war, and everyone is supposed to do their share. I am an expert typist and willing to help, but whenever volunteer aid is requested they always pick the slender and attractive girls. This lets me out as I happen to be just plain fat. There is more discussion

about how horrible we fat people would look in slacks, than how much aid we might be able to offer. Personally, I can do a lot more work than my slim, anemic-looking friends, even if I don't look as glamorous in slacks". If that doesn't rend your heart, you are probably a pillar of salt, or an old totem pole. Never did we think to quote from the *Voice of the People* thuswise, but this plea inspires two thoughts. 1. Local defense committees had better stop persecuting fat girls who can't wear slacks with grace, or, 2. Fat girls had better enroll in physical fitness classes recommended by the OCD. We're not pointing, but, the office of the Association for the Advancement of the Dance is just around the corner, D. C., and they'll show you how to wear slacks for defense or whatever you please.

* * *

"SHE NEVER WAITED for opportunity to knock. BEATRICE went out and knocked at Opportunity! Coming April 6th — BEATRICE THE BALLERINA by Ivan Vassilovitch (late of the Very Great-Imperial Ballet!)" Sorry, but this is what the postman delivered, and it might be almost anything from a book to a threat.

* * *

Has anybody here seen *Gaite Parisienne* and *Capriccio Espagnol* in the movies? Remember? Warner Brothers produced and publicized these ballet shorts from every known housetop, and now, we hear that *Gaite* had a modest New Jersey premiere and *Capriccio* may be released in mid-May, if the omens are right.

* * *

Welded: Lina Barkova (Dorothy Buckeridge) to Vladimir Irman of the Original Ballet Russe . . . Jerome Andrews back from Texas where the Vogue Ballet Company phzzzd . . . Sari Montague of the Metropolitan Ballet dates stork . . . Doug Coudy shakes Met ballet, leaves for west coast to take up defense work in airplane production plant . . . And they say Sally de Marco does a pirouette and a curtsy when she is introduced to you. What are we waiting for? Bring her over, Tony.

photo: Bruno

Julia Barashkova, featured dancer in the Metropolitan Opera ballet in Le Nozze di Figaro.

* * *

Two April benefits occur for the benefit of the United China Relief. One, on April 24, at the Carnegie Chamber Music Hall features a group of artists including Lisa Parnova, Juana van Laban, Vera Dreiser, and others. At the second benefit, on a still unspecified date, at the Barbizon-Plaza, Si-Lan Chen dances for the China Relief. She will appear with a group in the dances of Trinidad, modern Chinese dances, and a group of dances on Central Soviet Asian themes. Miss Chen, daughter of the former foreign minister of the pre-Chiang Kai Shek Chinese government, has recently returned from a research tour in the British West Indies. As a child she was a pupil of Mei Lan Fang, studying the characters of the Chinese classical theatre, and later removed to Soviet Russia with her father, and Mme. Sun Yat Sen, the widow of the founder of the Chinese republic, Mme. Sun chaperoned her after they left China under peculiarly violent circumstances. In Russia she studied with Kassian Golliezowsky, a former pupil of Fokine. She is separated from her father who, today, is in Hong-Kong, presumably a prisoner of the Japanese.

* * *

The Hartmans are opening a correspondence school in partnership with Fred LeQuorne, peddling a thing known as *Dance Patterns*. This is all too mysterious for words; in fact, there will be no explanation of these mystic words for another month.

* * *

Hollywood: The films are wavering away from the dance at the moment of writing, the studios being uncertain whether this or that might not be best, and not knowing what to do. The only recent films of any dance interest are *Ship Ahoy* with Eleanor Powell, *Song of the Islands* with Betty Grable, *The Tuttles of Tahiti,* with Jon Hall and Peggy Drake, and *Yankee Doodle Dandy* with James Cagney. The needle points to reaction very soon, and a stream, we hope, of more dance pictures . . . Gene Kelly is now under contract to M.G.M. and will be seen with Judy Garland in *The Big Time*. Judy is switching to dancing with a heigh-ho, and merry gleam in her bright, brown eye . . . We omitted mention of *Rio Rita* purposely to highlight the advent of another Brazilian bundle of dynamite. Next to coffee, Brazil is beginning to specialize in exports of singing and dancing dynamite. A lady with the traffic stopping name of Eros Volusia dances a Samba in the night club sequence from *Rio Rita,* which should stop more than traffic . . .

* * *

Far from Hollywood, but definitely as much a movie is the coming Soviet release called *Russian Salad,* which sounds like, and is a *potpourri*. It is a short which contains various excerpts from the dance repertoire of the Leningrad Ballet. In it Galina Ulanova dances *The Dying Swan,* Tatiana Oppenheim a gypsy dance from *Rigoletto,* and Chaboukiani, Koren and Dudko an excerpt from the ballet *Taras Bulba,* based on the Ukrainian tale by Gogol. The dancing of these three men is stupendous. Such dancing is rarely seen anywhere.

* * *

La Meri, assisted by four Natya dancers, was persistently encored and scored a great success at the meeting of the East and West Association in the grand ballroom of the Waldorf Astoria Hotel on March 14, designated as India-China Friendship day. She danced a Bharata Natyam, an ancient dance of India. Also on the program was Sabu, the elephant boy, and the speakers included such celebrities as Wendell Willkie, Lin Yutang, Dr. Hu Shih, Dr. Anup Singh, and Pearl S. Buck. Douglas Auchinschloss officiated as master of ceremonies.

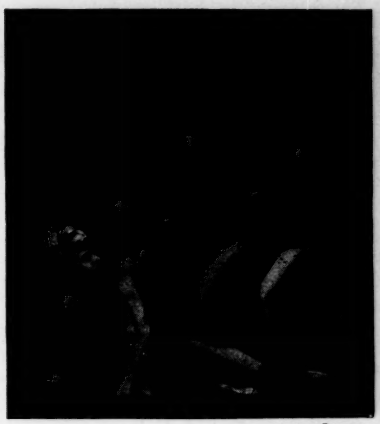

photo: Seymour

George Leon and company, seen above in Panther, a Jungle Interlude, **are now touring the mid-west.**

* * *

The Jacob's Pillow Dance Festival at Lee, Massachusetts, will open the first American University of the dance on July 6, and will give ten festival programs beginning July 8. The faculty includes: Ted Shawn, American dance, Ruth St. Denis, ritual and religious dance, Bronislava Nijinska, classic ballet, Argentinita, Spanish dance, La Meri, Oriental dance, Arthur Mahoney, 18th century court dance, Elizabeth Burchenal, American folk dance, Elizabeth Waters, modern dance, Steffi Nossen, modern dance and dance for laymen and children, Barton Mumaw, assistant to Mr. Shawn, Margaret H'Doubler, rhythmic form and analysis, Anne Schley Duggan, fundamentals of rhythm, form and design, and Joseph H. Pilates, conditioning and correctives. This staggering array of internationally known names is even supplemented by those following, which will appear and take part in the festival programmes: Irene Castle, Anna Duncan, Martha Graham, Helen Tamiris, Agnes DeMille, Catherine Littlefield, Seiko Sarina, Sibyl Shearer, Don Oscar and Elizabeth Becque, and others to be announced later.

* * *

Nikolai Fatula, formerly a partner of Ruth St. Denis, has been appointed ballet master for the Pittsburgh Opera Society. The company produced the *Magic Flute* on March 10, and *Carmen* on March 11, at the Carnegie Music Hall. Mr. Fatula danced the solo in both performances.

* * *

Helen Tamiris bows in at the Rainbow Room on April 1, assisted by dancers Ida Soyer and Daniel Negrin. She presents dances to little known spirituals and dashing songs of the American Revolutionary war.

* * *

(*Continued on page* 36)

The Dance Profession CAN *an*

"TO PLAY THEIR PART IN THE NA

We are at War! Our nation is fighting for its very existence and all the ideals and truths it upholds. It is the solemn duty, also the privilege, of every individual in our "Land of the Free" to unite in the common cause of winning this war.

One of the prime objectives in marshalling our resources of power is to build up the general level of health and physical fitness of our citizenry. It has been appropriately stated by high government authorities that "National Physical Fitness IS THE CORE OF NATIONAL DEFENSE. IT IS SOMETHING CONGRESS CANNOT VOTE, DOLLARS CANNOT BUY. IT IS YOUR JOB AND OUR JOB TO BUILD IT".

A LETTER FROM THE D.M.A.

Dance as a whole suffered by the adverse publicity accorded the Mayris Chaney affair in that by congressional distortion, the attack was twisted from a personal one to one on the fundamental value of Dance as a part of the physical fitness program. This we dispute, and offer as conclusive evidence the fact that "Dance" has been adopted as a part of physical education by almost every public, high school and college in the country.

The Dance Masters of America, Inc., the oldest and largest teacher organization in America, realizes its responsibility and duty to not only its 1300 members, but to all dance teachers, to supply that leadership and guidance so necessary and vital in this national emergency.

As the free democratic nations of the world have been forced to unite to withstand the Axis attack on our liberties — so through this attack on "Dance" — let us hope the realization will come to all teachers that NOW is the time for a united stand, for unity in thoughts, ideas, efforts and ACTION! In short — TEAMWORK.

The Dancing Masters of America, Inc., accepts the challenge in behalf of all dance teachers to do its part in any way that will contribute to make the men, women and children of our Country more physically fit through Dance to win the war.

. . . GET 'EM DANCING . . .

. . . KEEP 'EM DANCING . . .

WAKE UP AMERICA — IT'S LATE

TED SHAWN . . .

Every serious artist and teacher in the world of the dance deeply deplores the chain of events in Washington in connection with the appointment of Mrs. Mayris Chaney by the O.C.D. Good intentions coupled with bad judgment caused a situation which allowed the most appalling expressions of ignorance in regard to the art of the dance to be made, perhaps in history.

Along with thousands of others, I have labored all my life to lift the standards of the dance, and have fought to gain recognition for the dance as not only a great art, but the greatest art of the human race. The inclusion of serious dance study in the curriculum of almost every school of higher learning in this country has been some indication of our success in this fight. But the "affair-Chaney" has perhaps done more harm to our cause than can be repaired in years.

We — dancers and teachers — all know the genuinely great value of the dance as the finest medium for promoting physical fitness — to say nothing of its other and greater values. We must all work harder than ever now to correct, and wipe out of memory, the writings of columnists all over the country, and the speeches of Senators and Congressmen, based on ignorance and prejudice, which came forth during those fateful weeks in February.

That was the "Pearl Harbor" of the dance — a shameful disaster that need

(*Continued on page* 35)

EUGENE LORING . . .

As a person with a deep and sincere conviction that America does possess a culture, and that dance is a part of that culture, I am very much concerned at the reaction of our Congressional representatives to Mrs. Roosevelt's appointment of a dancer as director of children's rhythmic activities in the defense program.

It is general knowledge that there is a great deal of groundwork to be done to prove to the American public that American dancers can be as good as any foreign import. But on the eve of the launching of Dance Players, which sets out to help prove this fact, the attitude of some of the members of Congress toward this branch of the arts is appalling. The appointment of Mrs. Chaney may have been ill-advised, but the sore point with Congress seems not to have been the choice of person, but the art which she represents.

As we all know, the growth of any branch of culture in Axis-dominated countries has been and is now to an even greater extent being choked. America, as the exponent of freedom to live and to progress in all phases of civilization, should be the first to acknowledge the value and foster the healthy growth of the dance, which was the very first and continues to be one of the foremost of the arts.

I know that I speak for every member of Dance Players when I offer our

(*Continued on page* 35)

WALTER TERRY . . .

American dance has a definite function and perhaps a number of vital functions in war-time, but in order to fulfill such functions, our native dancers must face several facts. The dance public has grown enormously in the past few years and it is still growing, but there is as yet no such thing as a great American dance public. The majority of Americans are not only indifferent to the function of all arts in war-time, but they are actually antagonistic to dance. They have a perfect right to this viewpoint and no assumptions of the robes of martyrdom on the part of the American dancer is going to change it. This viewpoint, however, can be changed if American dancers and their managers actually campaign to prove that dance is not limited to the step-slide-bump of the ballroom floor nor the fan-swishing of an alluring show girl, but that dance has a powerful role to play in the maintenance of national physical fitness and national morale.

The campaign to produce a vital war-time dance requires first of all, that American dancers finish turning over the new leaf which they have been toying with for some seasons, and actually co-operate. They cannot say to whomever will listen, "We are available." As inventors of machines do, they too must prove the worth and usability of their instrument of national defense — in this instance — dance. They can find a test-case, and one which is decidedly working, in Russia's great war-time dance. But an example, no matter how fine, is still not enough. Action is needed. Because they are of the theatre, dancers would do well to mobilize their theatrical skills. How about a performing unit such as the Stage Door Canteen of the American Theatre Wing? Musical comedy dancers are giving their talents there. Would it be impossible for concert and ballet dancers to arrange with theatre managers for a series of performances for members of the armed forces? Could not the managers of the Ballet Theatre and the Ballet Russe de Monte Carlo make financial arrangements with company members and the directors of the Metropolitan Opera House whereby an extra performance or two could be presented for soldiers, sailors, marines? Is it feasible for Martha Graham, Ted Shawn, Paul Haakon, Eugene Loring, Doris Humphrey, Paul Draper and other stars of dance to collaborate on a dance program for USO performances and appearances at military camps? Good dancing, be it based upon fun or fantasy, romance or melodrama, beauty of pattern or pure virtuosity, can bring release and refreshment to those men of the armed forces who need momentary relief from the pressure of their duties. I know that dancers will give un-

(*Continued on page* 35)

VILL *Answer The Challenge . .*

'S PHYSICAL FITNESS PROGRAM!"

LINCOLN KIRSTEIN . . .

It seems to me that the incident over the employment of Mayris Chaney in the Office of Civilian Defense had absolutely nothing to do with her qualifications as a dancer or the idea of dancing. A regrettable political situation moved to throw an extremely innocent excuse to the same kind of Congress that is morbidly eager to kill anything which they don't understand. The W.P.A. Theatre, Music and Arts Projects were handled in a similar way. There are thousands of far more useless people on the fringes of Congressional activity than anybody involved in this particular unfortunate incident.

It is the obligation of all of us who are interested in dancing to insist that it is a useful, healthful, and beautiful art as well as technique. Most of us like to believe that we are fighting the war not *against* a lot of things we don't like, but *for* a lot of things we would continue to want to have, and certainly dancing is not one of the least of these.

TONY DE MARCO . . .

In this time of national peril when certainly the activities of all of us should be turned towards furthering the war effort, with victory the ultimate goal, it is unfortunate that those who can help so much are helping so little and are throwing away utterly wasting — their so-called amunition on matters that seemingly, are purely selfish.

Certainly their attack on the acts, actors, stars, actresses, dancers etc; in connection with the O.C.D. and the physical fitness program was baseless. Never in the history of our country has a group of professional people been so much a part of it all—their anxiety to help unsurpassed.

I am particularly concerned with the dancing phase of this unwarranted attack and of course when there is an attack there must be a defense.

Now I am not capable nor qualified to personally shoulder the answer of the entire dancing profession, but in my small way I would like to point out that we who earn our living by our feet are prepared to kick back with facts in this uncalled for controversy.

(*Continued on page* 35)

A STATEMENT FROM THE CHICAGO NATIONAL ASS'N OF DANCING MASTERS

It is the desire of the members of the Chicago National Association of Dancing Masters to assist in the program of Civilian Defense by cooperating with the government in teaching dance to children and adults of the Nation for its recreational value as an aid to increasing civilian morale for the duration.

Many of our teachers have volunteered their services in the various U.S.O. centers. Many more of our members would gladly assist, in many ways, if sufficient information were submitted to the leading Dance Teacher's Organizations for distribution to their members.

We feel the fundamental value of dance as part of the physical fitness program has been amply proved in England where every teacher of dance is busily engaged in teaching physical education exercises to children and adults for recreational and healthful reasons.

As patriotic Americans we have acknowledged the right of the government to change their various programs to successfully wage a victorious war. However, the dance teachers of the nation are eagerly awaiting particular assignments in work that they are best trained in. It is hoped that some plan will soon be worked out, whereby the 16,000 or more teachers of dance can contribute of their time and talent in making American men and women and children physically fit to win this war. Every doctor will declare dance as a vital need in the national physical fitness program.

It is eagerly hoped that a national conference of all officials of the leading dance teachers' associations be held in Chicago on Sunday, April 5th. By that time the civilian defense leaders will have had sufficient time to present their physical fitness program to the dance teachers of the nation. The Chicago National Association of Dance Masters will be glad to serve the government in any capacity.

(*Continued top of next column*)

ANNABELLE LYON

We are Americans and America is at war.

We, as Americans, have a great duty to perform for our country and as dancers, we can best perform that duty.

In the past the dance profession has been pushed aside as a frilly, little understood luxury. This assumption is, of course, untrue but nothing concrete was ever done about it.

Now it is time, in the face of all the adverse publicity of the past, for something to be done.

We need a program that will assure dance's place in national physical fitness and every dancer and teacher should cooperate in every way with that program.

I sincerely hope that some leader or group of leaders in the dance field will show the real American spirit and prove to the masses of people that dance is an essential part of any physical fitness program.

BETTY BRUCE . . .

I deplore the situation in which the dance field was placed by the Chaney-Roosevelt affair and feel that some important action should be taken to offset it.

Naturally, the government can change its program in any way that it sees fit, but I personally dispute the validity of its attack on dance.

As a patriotic American, I will be happy to cooperate in every way with any physical fitness program that presents the dance field as an asset to America's morale.

DOROTHY CROPPER . . .

Reprint for The New York Society Columns, Feb. 1942

Dear Bill and N. Y. S. —

Remember me? I am *not* one of those who fail to contribute to the COLUMNS at odd times (we will ignore the fact that you may not be impressed). To Bill — *you have my deepest sympathy in your stated lack of co-operation on the part of some of the N. Y. S.* You are doing an excellent job and a difficult one and you deserve better support. To the N. Y. S. — I know most of you and regret exceedingly that I can't meet our

(*Continued on page* 35)

ELEANOR ROOSEVELT, Radio Address — February 22, 1942

I believe that dancing — not fan dancing which was just a slur put in for the sake of clouding the issue — but rhythmic dancing, ball-room dancing, folk-dancing, has a place in physical fitness for young and old. Only a professional dancer could have done the real organizing of this program.
Many people dance for exercise as well as for pleasure, and if it is not against your religion, it is a perfectly legitimate form of recreation, and a person who engages in it as an art or as a profession, need not be ashamed of the occupation. The gentlemen who cast slurs upon a young woman because of her profession, without any knowledge except that she happens to be a friend of mine did a most unchivalrous and ungentlemanly thing.

"...for ever after"

by DORATHI BOCK PIERRE

photo: Quentin Reger, L. A. Herald-Express

Inside the Los Angeles Russian Orthodox church during the wedding ceremony of Nathalie Krassovska and Werner Gebauer. Members of the Monte Carlo Ballet Russe are visible in the background.

I have just seen a ballet, unrehearsed, and given but one performance never to be repeated, of the wedding of the fairy princess and her prince charming, right out of a story book in the typical Russian manner. But no, it is not a ballet, or make-believe, it is real, the princess is a lovely ballerina and her prince a handsome musician. It is the high-church wedding of Nathalie Krassovska, once known as Nathalie Leslie, and Werner L. Gebauer, concert violinist and concert master of the Ballet Russe de Monte Carlo where he met his ballerina bride.

In Los Angeles, the Russian Greek Orthodox Church is a tiny white stucco building set in a garden of meandering walks with wooden benches placed at intervals. The dead white stucco has dark brown wood trim and a heavy wooden board roof, topped by a tiny bulb-shaped cupola so typical of Russian architecture.

The inside of the church is tiny too; dark, with no chairs or benches to sit upon. The doors open wide and light streams into the interior, lighting plain white walls hung with icons, kneeling-benches, flickering candles, silver-incrusted figures and heavy beams decorated with geometric designs. The altar is decorated with beautiful Russian embroideries, Byzantine ornamentation, crosses and candles. A small altar covered with a dark cloth and candelabra, stands in the center of the church. A faint, scarcely discernable odor of incense seeps out into the garden.

The priest, Rev. Gregory Prosor, a youngish heavy-set man in black cassock, with a heavy gold chain and cross moves about making final arrangements for the ceremony.

The 10th of February is a beautiful warm spring-like day, with birds singing an overture to a ballerina's wedding. The first to arrive are the newsmen with cameras, then local dancers in their own cars. Irina Nijinska and a friend are greeted by the Priest and taken into the church but soon return to join others sitting in the quiet and peaceful garden. Igor Youskevitch and his wife Anna Scarpova, are the first of the company to appear, driving up in a private car. They too sit and enjoy the sun and the garden.

Suddenly a big overland "Special" bus draws up and spills out dancers and ballet *attachés,* all chattering and laughing and breaking the stillness of the little church garden. Their bright dresses add a flowery touch, and Danilova in Kelly green is a striking note.

Massine arrives and stands to one side talking to some of the dancers. He seems tired, and with a crushed soft felt hat on his head looks a little like his famous characterization of the "timid man."

A car brings the groom and his attendants. He is dressed in proper morning attire, and is a charming and very young boy with large bright eyes and a mass of dark hair. He is flushed and smiles happily at the gentle joking of his comrades.

Danilova is the first to see the bride's car, and calls "Everyone into the church. Come!" Everyone crowds into the little church, standing close together. The groom waits at the door and the attendants arrange themselves either side of a red rug leading from the door to the small altar in the center.

The bride is dressed in a white slipper satin gown with long train and fitted basque waist with a shirred sweetheart neck. Her short full tule veil is held by a wreath of orange blossoms. She carries a white bridal bouquet, and wears brocaded slippers and lace stockings; and no role she will ever dance will create a vision as lovely as the one she makes in the little church this day.

As they stood there in the door, the Priest who had donned a gold brocaded chasuble over his cassock, approached and presented each with a plain gold ring which they placed

(*Continued on page* 38)

Hale America!

KEEP FIT EXERCISE

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AMERICA'S PHYSICAL FITNESS PROGRAM WILL REQUIRE THOUSANDS OF DANCE TEACHERS TO VOLUNTEER THEIR SERVICES ★ ACT NOW ★ MAIL THE COUPON ★ ★

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DANCE EVENTS

Reviewed by ALBERTINA VITAK

Martha Graham and Company—Guild Theatre. February 9.

Letter to the World is unquestionably the finest Martha Graham vehicle so far. In fact, it is one of the best works in the whole dance field. It has fine dance composition worth, theatrical values and dramatic values in a literary sense. If put to it, one would find it difficult to say which element is strongest. This successful fusion is not easy to achieve and is only the result of great skill plus the always necessary creative spark and genius.

It is natural then that Miss Graham is also at her best in this moving work. She dances the gamut of every emotion in a half dozen or more solos, using all her *tour de force*, and she makes as many costume changes, each more striking than the last. Of all the dances, I most favoured the dance of grief after her lover's death. It is indeed the most moving point of the work, although with Miss Graham it is not this solo or that but just her magnetic presence.

Above: Erick Hawkins teases the three Fates in Punch and the Judy. **Below: Martha Graham and Merce Cunningham as the central figures in** Letter to the World.

Erick Hawkin's role is rather a static one but he does it very well. Jean Erdman speaks the occasional lines from various Emily Dickinson poems (upon which the ballet is based) and which give so much meaning to the action in spite of their brevity. She does a beautiful job of it, speaking with clear, rich tones and deep feeling. As a sort of inner self of Emily Dickinson speaking, she is an important factor in the pace and intensity of the work as she dances in and out of the scene. Jane Dudley, as the Postponeless Creature, also gives a performance of real power and beauty.

The poetic choreography is of the utmost simplicity and expresses the below the surface inner emotions with uncanny rightness. The dancing never seems set, like solos or group dances, but flows in and on just as thoughts might, or as dialogue in a play. There are some dance phrases or steps which recur throughout, somewhat as a *motif* (both in the group's and in Miss Graham's dances) that are an extremely effective method of composition.

El Penitente did not impress me any more favourably this time than its first showing had. It is hardly a dance work as it is composed mostly of tableau-like scenes very broken up and overly dependent on props and the idea. Miss Graham and her assistants, Erick Hawkins and Merce Cunningham, do it all superbly, nevertheless.

Punch and the Judy, the new work this season (first produced at the Bennington Festival last summer) is humorous and satirical treatment of familiar subjects: man, woman, squabbles, Fates, heroes, and a "force which enables us to imagine or to escape or to realize". The latter is interpreted as a Pegasus (danced effectively by Merce Cunningham), who enters and exits at opportune and amusing moments. The work is highly amusing although not so consistently as, for instance, *Every Soul is a Circus.* The Hero section missed meaning for me and was not interesting choreographically, tho perhaps another viewing will clarify. But, as a whole, the many individual sections are all fitted together with smoothness. Even the somewhat balletic bits here and there don't seem at odds with the rest. In fact, the choreography has less of the grotesque style of "modern" and more natural and balletic movement than any work Miss Graham has ever done. The same holds true for *Letter* too.

Erick Hawkins is quite funny as *Punch*—really the first time he showed ability to play comedy. The Fates were brilliantly interpreted by Jean Erdman, Jane Dudley and Ethel Butler. They were the main theme or point of departure of the work. Miss Graham's ability to understate her points is especially appreciated. By the merest gesture or expression she makes clear an entire episode or action.

At this point I believe it is safe to comment without fear of being thought blasphemous, that such works as *Letter* (and this can apply to some of other "modern" dancers, too) owe something to the alive, expressions dancers now employ. The face can express so much! The now happily forgotten blank stare—"dead pan"—style regardless of subject matter was perhaps an interesting experiment and phase of development but it did long outlast its time and usefulness.

Others not mentioned above but none the less deserving praise for various roles well danced are: Pearl Lack, Nina Fonaroff, Sasha Liebich, David Zellmer, David Campbell, Sophie Maslow, Ethel Butler, Marjorie Mazzia and Elizabeth Halpern.

Doris Humphrey-Charles Weidman and Company at their Repertory Theatre, February 7.

Decade is the long work composed by Doris Humphrey (with a few dances by Charles Weidman) at Bennington College Festival last summer. It is subtitled "a biography of modern dance from 1930 to 1940". More truthfully, it is a danced biography of the Humphrey-Weidman career from the day they first formed their partnership.

There has been considerable controversy over this work (I'll wager by those who think any work not dealing with "revolt" or cosmic researches are not worth doing). Controversy over *Decade* should be impossible in view of the fact that it is, for the most part, made up of Humphrey-Weidman dances, or fragments of dances, dating from present time back for a decade and more. The dances selected have all been high spots, or numbers which best illustrated a period in the development of this joint career. The answer, then, is simple—Humphrey-Weidman admirers should equal *Decade* admirers. Perhaps some objected to the almost too frank and informal treatment. *Decade* is really a sort of dance medley given in dramatic form, informatively engrossing as well as entertaining. Perhaps the Mr. Business, who is sort of wheeled in every once in a while, is a bit tricky in an otherwise entirely danced story, but if *he* danced, it would be incongruous and certainly far from the truth which is one of *Decade's* keynotes. These recurring encounters with Mr. Business lend light dramatic relief as well as the spice of truth to a story that is seemingly so full of ups and downs but was actually always a steady progression forward.

As to choreographic form *Decade* has consistency and unity. There is little that is noticably dated which at first led me to conclude (since many of these older Humphrey-Weidman dances were unknown to me) that the entire work had been more or less newly composed with only inspirations taken from early works. Then I learned that all dances were authentic or as nearly so as memory made possible. This fact makes it necessary to observe that the Humphrey-Weidman development was no willy-nilly growth, but a very definite full blown idea even at its beginning, which the years have but mellowed and refined, yet not changed drastically. Of course, one must take cognizance of the fact that the dances were executed by the stars and their splendid company in their *present* state of finish and that a few fledgling touches were undoubtedly unconsciously translated into present styles and standards.

It was interesting to see this parade of dances in their relation to one another. I imagine that until *Decade* was thought of,

some of these dances were regarded almost as "skeletons in a closet", or some thought too lyrical or sentimental. Not all, but many of the dances are fresh and striking even by today's standards because they were fundamentally right, the main difference being in choice of music, for instance Copland, instead of Scriabin.

Decade is almost too long, although at that it doesn't half cover the ground in spite of economy of movement. What a varied career Humphrey-Weidman have had! Yet not length but content is the greatest fault of the piece: familiarity with the past works of Humphrey-Weidman is almost necessary for enjoyment or understanding of the work. I have a slight fear that it is a studio work which would lose something by transplanting into a theatre before an uninitiated audience, though there is certainly enough in it to appeal to all, even the most hostile. Miss Humphrey danced several of her famous solos with beauty and personal command and marvelous restraint. There are many effective dances which were extremely popular in their day: *Water Study, Ringside,* etc.

It must be exhausting work for all to perform as it is packed solid with movement. The costuming is excellent, even quite elaborate, and general production amazingly fine for a studio theatre with not one flaw in presentation.

Argentinita, Pilar Lopez with Federico Rey—Cosmopolitan Opera House, February 12.

After a long absence from the local scene, due to illness, Argentinita returned more completely winning than ever, her dancing as skillful and delicately executed as always. An enormous audience gave full vent to its enthusiasm and altogether an air of festivity reigned with *ole's* and flowers galore. Alas, the late start, so often part of gala evenings, was also present.

At a concert of this calibre I just sit back and enjoy myself. Besides Argentinita, Pilar Lopez and Federico Rey are also first rate artists so that every number well deserved the generous applause.

The few new offerings were of the same high standard and state of finish as the familiar ones. The only disappointment was the new version of *Bolero* (Ravel). For all its well planned choreography and the interest in the idea and styles (the work develops from the 18th century classical Spanish through 19th century gypsy dances, into a 20th century résumé of these earlier periods, *Bolero* did not add anything to the program. It was presented last but the program could as well have finished with the completely enchanting *El Huayano,* which preceded it. This Peruvian ritual dance has something of another world about it that captivates all. It was also greatly enhanced by the new accompaniment played by the Inca Trio (two guitars and an odd native instrument like pipes of pan). It was beautifully done and the high spot of the evening, which is saying a good deal.

Mr. Rey does one new solo, *Rumores de la Caleta* (fish seller in the streets of Malaga) that is too much like his *Cookie Vendor* dance to be on the same bill. Of the two I much prefer the new one. An amiable personality and a very fine dancer, Mr. Rey is none the less not his best in comedy. Any new solos might better be in classical Spanish which he does nigh to perfection.

The new *Danza de los Viejitos* (dance of the little old men) was well done and amusing, but I regret the wearing of masks. I'd rather watch Argentinita's delightful face.

All costuming is superb.

Bella Reine—Carnegie Chamber Music Hall, February 20.

It is with regret that one must write with less than glowing words about an American debut. Bella Reine calls herself a "choreographic actress" (that's a new one) and does indeed do more acting than dancing. Her work is patterned after Angna Enters but any resemblance ends there as the numbers lack subtlety, are not creatively thought out, and are generally too literal and obvious.

The inspirations for the characters portrayed are credited to the paintings of famous artists (Degas, Toulouse-Lautrec, etc.) and are costumed in the various styles but actual connections are but dimly apparent.

Miss Reine's greatest error is in selection, rather than execution, with too many coy scenes in which she is definitely not at her best. She was far more impressive in her more serious sketches with fewer motions.

Virginia Johnson and Company—Dance Theatre, Y.M.H.A., March 1.

A New York debut is always interesting, especially when the artist enjoys a sizable reputation in another part of the country. Virginia Johnson comes from California, the state that seems to have contributed more good dancers than almost any other. Miss Johnson substantiates this claim, she is another very good dancer. She is technically strong, has a fine body that displays movement to the best advantage, and has an assertive style that is however a bit hybrid at present. Her work has a marked leaning toward theatricalism (i.e. in itself far from a fault) but which in the dance vehicle presented, is oddly unsuited. The fault is entirely due to the attempt to create a "dance drama", of almost epic proportions, out of a series of solos, mixed with a few group dances, that have no more relation to one an-

(*Continued on page* 37)

Argentinita, Pilar Lopez and Federico Rey, seen above and below in provincial Spanish costume, as they appeared this month in concert.

Humphrey-Weidman and Group

Sunday Afternoon, April 12, at 3:30 P.M.
Dance Center, Theresa L. Kaufmann Auditorium
Y.M.H.A., Lexington Ave. at 92nd St., N. Y. C.
ATwater 9-2400
Admission: $1.10 All seats Reserved

EUGENE LORING, Director

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"City Portrait" "Jinx" "Prairie"
"Harlequin for President" "The Man from Midian"

Opening a limited engagement in New York City the week of April 20th, 1942. Dance Players will be seen during pre-Broadway tour in Washington, Baltimore, Providence, Troy, Schenectady, White Plains, and New Britain. An engagement in Havana will follow the New York presentation.

For Booking Information: Exclusive Management
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Dancing Master
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By LEROY THA

Military Recreation Committee Report

By Clara I. Austin, Chairman

The U.S.O. Central Committee of the Dancing Masters of America was appointed by President Greene last fall. At that time the purpose of the committee was to aid the U.S.O. in its program for providing recreation for enlisted men.

The plan as proposed by the D. M. of A. Committee provided for cooperation of members in the recreational program for instruction in dancing and entertainment of enlisted men of the Army, Navy and Marine Corps on and off base.

In November, the chairman of this committee was informed by officials of the U.S.O. that it could not avail itself of the proffered services because of lack of equipment for the establishment of entertainment centers. The chairman made this report at a meeting of the committee held in the studio of Florence Doughty in New York on November 16. Members present at the meeting reaffirmed their willingness to give their services in their free time and on request. Such services, it was agreed, would include exhibition dancing, instruction in ballroom and square dancing, and assistance at any function featuring dancing. It was resolved at the meeting that a questionnaire setting forth the services offered by the committee should be referred to those in charge of recreation at Army camps and Naval training stations, with the request that they indicate which part of the proposed program they desired.

Early in January the chairman was informed by President Anna M. Greene that thereafter the committee should be known as the Military Recreation Committee of the Dancing Masters of America, and that its work would be restricted to Army camps. Subsequently, Mrs. Greene and the chairman conferred with Mrs. Violet B. Williams, President of the Women's Victory League of New York which, in addition to raising money for games and recreational equipment for service clubs, "day rooms" in Army camps and Naval training stations, provides recreational services for the enlisted men of the Army and Navy. At this conference it was agreed on behalf of the committee of the D. M. of A. that it be the duty of its members, when called on, to help the League by providing instructors in dancing, taking charge of dance programs at entertainments and supplying dancers for social affairs given for the men in the service.

A list of the names and addresses of the committee was sent to Mrs. Williams.

Oscar Duryea, of New York, a member of the committee, has reported to the chairman that he has been judging, as a part of his committee service, dance contests among groups of enlisted men at the Community Service House, 14 East 50th St., New York City, and that he has extended guest privileges in his classes in ballroom dancing.

Evelyn Hubbell, of New York, has furnished dancers on many occasions.

Your chairman requests a report, for her record, of all participation by members in this recreational program.

Mrs. Austin's address is 228 N. Walnut Street, East Orange, N. J.

Normal School Set For July 27

The D. M. of A. Normal School opens on Monday, July 27, and will be followed, as usual, by a one-week convention which opens with our President's Ball on August 2. Nonmembers, as well as members, are invited to attend the Normal School but the convention will be confined to members only.

You may be sure that the faculty this summer will be the best one obtainable. Names of the faculty members will be announced in our next bulletin.

Our headquarters, as you all know, will be at the NEW YORKER HOTEL, one of the finest and best equipped in the country and where courtesy and service prevail at all times.

Don't fail to mark the two dates—*July* 27 and *August* 2—on your calendar and begin NOW to make your plans to attend the best-ever normal school and convention.

Betty Atkinson, star of It Happened On Ice, demonstrating her power over a baton to Jack King, co-faculty member of the D.E.A. congress held in New York at the Park Central Hotel.

French Academy Of Medicine Discusses Dance Hospitals

Dance hospitals, where patients go to dance themselves well from nervous troubles, poor lungs or mild varieties of heart disease, were discussed at a recent meeting of the French Academy of Medicine in Paris following proposals by Mme. Laurka, dancing instructor and the invited guests of the doctors.

Every European nation now includes in its wartime preparations some scheme of physical exercise for the sake of national fitness, but Mme. Laurka thinks that all these schemes are wrong, or at least incomplete.

Ordinary setting up exercises or practice for athletic games may strengthen muscles successfully but neglect the vital relation between muscles and mind; the feeling of pleasure and interest which exercise always ought to give. In the proposed dance hospitals, careful physical examination and any necessary medical or surgical treatment will precede the prescription of the dance.

The patients will then dance together or alone, in suitable dances and to suitable music, prescribed for each disease. Lungs of too small capacity will be expanded. Sluggish circulation of the blood will be quickened and weakening hearts will be encouraged to take up greater loads. Too great a nervous tension, believed to be the real cause of many modern illnesses, will be relieved. Even digestive disorders can be treated by dances to strengthen the abdominal muscles and gently massage the organs.

Cleveland And Ohio Members In Civilian Defense

Helen Wheeler and LaRue Hope of the Cleveland and Ohio club, have been most active in civilian defense. Miss Wheeler, besides being President of the Cleveland Unit of The Women Flyers of America, is also busy with first aid classes. Mrs. Hope, who has already been a blood donor, is a Lieutenant in the Blood Donor's Corps and is always on the look-out for recruits; she is also busy organizing classes in home defense and air-raid precautions. While in Akron recently, Miss Wheeler and Mrs. Hope discussed civilian defense at great length with the Akron teachers—the possibilities, what could be done, what must be done, and how dancing teachers could help.

A week later, the Akron teachers reported that representatives had been sent to the Red Cross, had organized and already started a course to be trained as teachers. They were also donating the various studios for classes in home defense.

"HATS OFF" to Akron teachers for their alertness!

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ary-Treasurer

IN MEMORIAM

Mrs. Etta W. C. Dugan, of Newport, R. I., passed away on February 21 at her home, 51 Farewell Street, in her sixty-seventh year. She was the beloved wife of Mr. John Dugan.

Mr. and Mrs. Dugan opened their first dancing school in Newport in 1900 and this has continued until the present day. Mrs. Dugan has been a member of the Dancing Masters of America for 35 years and was recently given a medal for her long membership.

Mrs. Clara I. Austin, chairman of Military Recreation Committee.

Club Activities

● **Club No. 1.** The Associated Dancing Teachers of Southern California held a demonstration meeting in Ernest Ryan's studio in Los Angeles, on Sunday, February 8. The program was as follows: Mrs. Merrill Kennedy, ballroom; Mr. Dave King, children's tap routine; and Mrs. Corinne Leslie, beginners toe number.

The 1942 officers are Ernest E. Ryan, President; H. A. Hemphill, Vice-President; Margaret E. Ketchum, Secretary; Lois Naudain, Treasurer; G. Virginia Gollatz and Trinidad Goni, Directors.

● **Club No. 4.** March 29 has been set for the Dancing Masters of Michigan's normal school at the Elaine Arndt studio in Detroit. The program includes Berenice Holmes, ballet; Donald Sawyer, exhibition waltz for recital group, also formal junior ballroom class procedure; and Theodore J. Smith will present Cecchetti classical ballet technique.

At the January meeting, Katherine Schroeder of London, England, clarified Cecchetti technique for the student examinations according to the Imperial Society of Dancing in England.

The 1942 officers are Sylvia Hamer, President; Jane Caryl Muffat, Secretary; Jack Frost, Treasurer; Sylvia Hamer, Theodore J. Smith, Olga Fricker, Jane Caryl Muffat, Jack Frost, Florence S. Young, Joe Berlin, Phil Osterhouse, Gertrude Edwards Jory, Directors. Publicity, Hazel Benedict; Principal, Gertrude Burlow; Parliamentarian, Olga Fricker; Reception, Louise Dickman Burnside; Sergeant-at-Arms, Lillian Joyce Wasson.

● **Club No. 7.** The Dancing Teachers' Club of Boston held a meeting at the Hotel Bradford, Sunday, March 15. The faculty included Viola Breiding, tap; Theresa Sheridan, ballet; and Harriet James, ballroom Samba.

Following are the recently elected 1942 officers of Club 7: Ruth I. Byrne, President; Lillafrances Viles, 1st Vice-President; Helen M. Whitten, 2nd Vice-President; Hazel Boone, Secretary-Treasurer; Doris Tower, Delegate Director.

● **Club No. 10.** The Dancing Masters of Pittsburgh held a combined teachers' and students' convention on February 1, at Barth's studio. Among the teachers on the faculty were Mary Van Gilder who taught a novelty tap and acrobatic routine, a toe and ballet routine; Jacque Van Ipe who presented a Mexican hat dance and toe combinations; Bob Baily taught a soft shoe routine; Pasquale Caputo and Carl Nittman taught tap and acrobatic, respectively.

After the teaching session, the Pittsburgh Civic Ballet, under the direction of Karl Heindrich and Frank Eckl, Jr., held a rehearsal of two ballets, giving those at the meeting a demonstration of their work.

A party followed the meeting, at which the Pittsburgh Dancing Masters played host to a group of enlisted men. During the evening Martha Rose Byers instructed in ballroom technique and Carl Nittman favored the group by teaching the "V Dance."

● **Club No. 12.** The Dancing Masters of Wisconsin held a meeting on January 18 at Adele Artinian's studio in Milwaukee, with an excellent attendance and a fine program. The faculty included Agnes Klein, ballroom; Goldie Gellman, baton and tap; Gladys Kasper, ballet; and Adele Artinian, novelty tap with cane.

The following officers were elected for 1942: Leo T. Kehl, President; Agnes Klein, Vice-President; Cleo P. Smith, Secretary; Adele Artinian, Treasurer; Jack E. Wolfram, Publicity Chairman.

● **Club No. 15.** The first meeting of 1942 of the Dancing Masters of North Carolina was on February 15 at the beautiful and well-equipped studio of Bob Alexander in Charlotte, with 75 present.

Featured on the program was the State University group in contemporary dances (the University of North Carolina offers full credit for dance study); Mr. Alexander and Imogene Byrum, his assistant, gave splendid instruction in ballet and tap; Maimie Katherine Ritchie presented acrobatic technique and a finished dance; Helen Attaway taught musical comedy.

Following the teaching demonstration, a program of seasonal entertainment, arranged by Ellen Douglas Norwood, was presented. Mr. Alexander, assisted by Miss Byrum and several patrons, entertained those present with a tea.

● **Club No. 16.** The Cleveland and Ohio Association Teachers of Dancing met in Akron for a one-day convention on January 25 at the Mayflower Hotel. An interesting program was presented by the following

(*Continued on page* 32)

Young Dancer

SECTION

Official Publication Dance Troupers of America

The National Organization for Dance Students

ELEANOR POWELL Grand Trouper

RUSSELL TEDFORD Executive Secretary

The Dance Troupers of America is a national organization for dance students enrolled in established and recognized dance schools. Students become members by subscribing to THE AMERICAN DANCER through their schools, receiving membership pins and certificates. Those wishing to join may do so through their teachers. Teachers should write to DTA headquarters, 250 West 57th Street, New York, for information and descriptive literature.

The Green Room

WHAT has happened to these Troupes?

Once upon a time it was the fall of 1936. It was a long time ago but that was when the Dance Troupers of America was organized. There were a lot of Founder-Organizers and a lot of brand new Troupers.

They were all very interested in the DTA and they worked hard to build their Troupe into one of the leaders in the country. It was before we even thought of the war and everything looked rosy.

But then gradually, some of the old Troupes were replaced by new ones, news items came only from the newer schools and the older Troupes faded into oblivion.

Now the DTA is larger than ever before and it is even more of an honor for the schools to be affiliated with such an organization. We have a newer, larger magazine, and a stronger, more wide-awake group than ever before.

So we are listing here all of the old Troupes from whom we haven't heard in over a year.

What has happened to these Troupes?

Cleo Chambers, Florence, Ala.; Lou Ann Tisdale, Russellville, Ark.; Olga Reyes, British Honduras; Flora Downes, LaMesa, Calif.; Beaudoin Cottage Studios, Palo Alto, Calif.; Baker's Dance Studios, San Francisco, Calif.; Gene Martineau Studios, San Luis Obispo, Calif.

Dorothy Studios, Bridgeport, Conn.; Christina Ludwig, Bridgeport, Conn.; Bessie Marie Reilly, Bridgeport, Conn.; Silcox Studio, St. Petersburg, Fla.; Helen Jackson, La Grange, Ga.

Lyga Studios, Chicago, Ill.; Betty Mitchell, Chicago, Ill.; Herbert Studio, Joliet, Ill.; Marie L. Fournier, Kankakee, Ill.; Edyth K. Robertson, Mason City, Ill.; Smith Dance Studios, Murphysboro, Ill.; College of Music, Peoria, Ill.

Anna Y. Canavan, Anderson, Ind.; Cecilia Watts, Council Bluffs, Iowa; Rhea Hinrichsen, Davenport, Iowa; Velma Ruth Personality School, Kansas City, Kans.; Jerome Cook School of Dancing, Parsons, Kans.; Pearl Freiberg, Louisville, Ky.

Moorehead-Powell School, Baton Rouge, La.; Holmes Dance School, Coyington, La.; Sue Farrior, Lake Charles, La.; Three Arts Studio, Portland, Me.; Paulyne Hubbard, Baltimore, Md.; Colonial School, Hagerstown, Md.

Cecille Root, Fitchburg, Mass.; Josette Studio, Forest Hills, Mass.; Frank Pat Marr, Lynn, Mass.; Godreau School of Music, New Bedford, Mass.; M. F. Kavanaugh, New Bedford, Mass.; Gladys M. Duston School, Somerville, Mass.; Edna L. Swift, Somerville, Mass.; Tena R. Ingalls, Worcester, Mass.; Jane Caryl Moffat Studio, Dearborn, Mich.; Lucille Barkley, Detroit, Mich.; Hollywood School of Stage and Radio, Detroit, Mich.; Johnson's Dancing Studios, Pontiac, Mich.

Grace Studio of the Dance, Duluth, Minn.; The Joy Studio, Minneapolis, Minn.; Watson School of Dancing, Minneapolis, Minn.; Edward H. Fish Studio, Omaha, Nebr.; Janet Munkrees, Weeping Water, Nebr.; Edith Mortensen, Reno, Nev.

Enelsee School of Dancing, Passaic, N. J.; Frances Hart School of Dancing, Rutherford, N. J.; Helene Mareau Studio of Dancing, Santa Fe, N. Mex.

Brooklyn School of Dancing, Brooklyn, N. Y.; Nellie Cook School of Dancing, Brooklyn, N. Y.; Kay Dana Studio, Brooklyn, N. Y.; Adelaide G. Molter Studio, Brooklyn, N. Y.; Renee Dance Studio, Brooklyn, N. Y.; D. B. Dance Studio, Bronx, N. Y.; Lois A. Newman, Buffalo, N. Y.; Lindsay & Mason School, Flushing, N. Y.; Kew-Forest Studio, Forest Hills, N. Y.; Carolyn Studios, Jackson Heights, N. Y.; Irene Shay Ergotti Dance Studio, Jackson Heights, N. Y.; Regay's Dancing and Dramatic Studios, Jackson Heights, N. Y.; Bobby Gore, Jamaica, N. Y.; Ruth Van Keuren, Newburgh, N Y.; Etta Dale Milliken, Chapaqua, N. Y.; Jules Stone Studios, New York City; Barbara Maxfield, Patchogue, N. Y.; Ruth Lindsay School of Dancing, Richmond Hill, N. Y.; Denio School of the Dance, Rochester, N. Y.; Edythe A. Jones, St. George, N. Y.; Gertrude Blanck School, Schenectady, N. Y.; Muriel Lee, Suffern, N. Y.

Poole Studio of Dancing, Charlotte, N. Car.; American Conservatory, Cleveland, Ohio; Sergei Popeloff, Cleveland, Ohio; Jean La Roe, Columbus, Ohio; Juliana Dancing Academy, Dayton, Ohio; Mildred E. Aulby, Lima, Ohio; Esther Damaris Toy, Lima, Ohio; Marietta Ahrens, Toledo, Ohio; Mathilde Fisher, Youngstown, Ohio.

Beecher School, Clinton, Okla.; Glenn Shipley, McAlester, Okla.; Louis Nardi, Easton, Pa.; Louise Von Bellinghausen, Hazelton, Pa.; Laura Fisher Studio, Ingram, Pa.; Riddell Studio, Jenkintown, Pa.; Mary Elizabeth Suber, New Castle, Pa.; Florence McFadden School, Oil City, Pa.; Anna C. Cooper, Pittsburgh, Pa.; Karl Heinrich, Pittsburgh, Pa.; Garnet Heverly School, Pittsburgh, Pa.; Kay Stewart School of Dance, Rochester, Pa.; Winona MacDowell School, Uniontown, Pa.; Jack and Jill Dance Studio, Vandergrift, Pa.; Peggy Vick Studio, Wayne, Pa.

Florine Levesque, Providence, R I.; Flegal and Armstrong Salt Lake City, Utah; Frank and Lee Dance Studio, Barre, Vt.; Preston School of Dancing, Norfolk, Va.; Betty Spooner School of Dance, Everett, Wash.; Davis Hartle Studio, Seattle, Wash.; Velma Sontag Studio, Clarksburg, W. Va.; Kitty MacDowell, Morgantown, W. Va.; Marion Yahr School, Milwaukee, Wisc.; Brownee Brown Racine, Wisc.; Hollywood School of the Dance, Waukesha, Wisc.

These Troupes were formerly leaders of the Dance Troupers of America.

Now it is time for them to take other steps, not only for the Dance Troupers of America and themselves, but also as a patriotic duty for the government's physical fitness program.

Dancing people are happy people and we of the Green Room want to know what all of you teachers are doing for the morale of America.

Why not let us hear from you?

Grand Trouper on Vacation

Dear Troupers,

I've just awakened, the sun is shining, the birds are singing, and not one of them is any happier than I. For "Ship Ahoy" was previewed last night, and not found wanting. The audience loved every minute of it, and the studio officials all left the theatre smiling — and they are extremely critical of their own work. So I can embark upon my vacation with the knowledge that my job was well done.

Of course, I trembled, as usual, throughout the entire picture, and missed half the action. But I'll see it again when it plays the local theatres, and perhaps I can forget I'm in it, and view it just like any other movie.

I would love hearing from you when you see it, as I'm particularly interested in knowing what you think of the dances. The picture opens with a sixteen bar hula — not a full number, just an introduction. The next dance is a conga, then the Spanish number, which is a combination of character dancing, ballet and tap, and then a soft shoe — so there is infinite variety. And the numbers are all well spaced — not too close together.

After seven months of work on the picture, I could hardly wait for my vacation. You can't imagine how strange those weeks of shooting were — up at 4:30 in the morning, riding to work under the moon and stars, on the set until 5:00, and then home again in the dark. I didn't see the sunlight for weeks, except on Sundays! So you can understand why I looked forward to vacation time, when I could stay in my nice warm bed as long as I liked, and have nothing to do all day but rest.

Well, the first week, I was up at 4:30 as usual, and just couldn't get to sleep again — force of habit, I guess. So I read until the rest of the household awakened. But I soon became used to the idea, and now I sleep until 9:30. As for the rest — well, when Tanz discovered that I had nothing to do all day but play with him, he soon learned all the tricks of the trade. And I now go on eight mile bicycle rides, with him at my side. Needless to say, we both come home with our tongues hanging out! But after an hour or so, he's ready to go again — he's really quite spoiled!

I've been doing a lot of reading — it seems like I've been in another world for seven months, and now I'm trying to catch up with everything that's been going on. And most afternoons, I spend an hour or two listening to my new records, and knitting like fury.

As soon as the picture is officially closed, and we know that there won't be any retakes, I am going on a tour of the Army Camps. Once a week, I go to my studio rehearsal hall, go over a few numbers, and create some new steps, so that I'll be ready for the boys. I'm to do a fifteen minute act, twice an evening, for three weeks, and during the day, will go through the camps, and meet Uncle Sam's nephews. I've been looking forward to this for a long time, and I know the trip will be one of the great thrills of my lifetime. You remember my telling you that I entertained for a camp on Christmas Day, and never have I found a more appreciative audience. I could have gone on dancing and talking for hours — but of course, there were others there, and besides, the boys have lots of very important things to do besides seeing shows.

photo: Metro-Goldwyn-Mayer

Eleanor Powell as an espada in a Spanish-tap dance from the picture Ship Ahoy.

By the way, I had a lovely visit yesterday afternoon with a young dancing teacher who was drafted last year. His name is Jack Cavan, and he had a school in Hammond, Indiana, but gave it up to go into the service. After eight months at Camp Roberts, he has been selected to go to Officers Training School, and left last night for the East. He's a very proud and excited young man, I can tell you. Before he left Camp, he conducted a dancing school for the boys, and his tales were hilarious.

I had promised in my last letter to tell you all about the ballet — but I was heartbroken this year to have missed every performance. We were doing outdoor scenes at night all that week, and just never did finish in time for me to come home and dress, and get all the way downtown. But I'm sure they'll repeat this year's new ballets next year, and I'll have a chance to see them then.

Next Tuesday night, I am to see Carmen Amaya dance — she is giving just one performance, and I just can't miss it. I think she is wonderful — she combines a perfect technique with the fire and emotion of her native people.

And now I really must leave you. I've so enjoyed writing this. I think you're all swell, and hope that you'll keep well and happy. Until next month, then —

Your Grand Trouper,

ELEANOR POWELL

CALIFORNIA DANCE NOTES

By DORATHI BOCK PIERRE

AIDA BROADBENT and her Ballet are appearing in the All-Star Show of 1942 on Mar. 20, for the benefit of the Mount Sinai Hospital and Free Medical Clinic.

WILLIAM MOFFA was dance director on the Warner Picture "The Gay Sisters" and taught Geraldine Fitzgerald a rumba. He also has been giving Marie Wilson a rumba routine to use in her forthcoming picture "Broadway."

JON BUSHALLOW, formerly with the Donald Sawyer studios in New York is now associated with the Moffa Studio in Hollywood.

MATTY KING is assisting Bobby Connolly on a picture at MGM, and is dancing in a short for Warner Brothers.

BOBBY SCHEERER, thirteen year old student of William Moffa, has been given a seven year contract by Universal, and his first picture will be "What's Cooking?"

RICHARD SWART, son of the late Jules Swart, is following in his Father's footsteps and is dancing with Jane Benham, who was his Father's assistant.

DICKY MCNABB, student of Arthur Prince is dancing in a Warner picture and making a short.

IRINA NIJINSKA is carrying on her classes waiting for her Mother's return. Mme. Nijinska is driving to California, and was expected some time ago, but was detained in New York by business.

Beryl Wallace and the Lester Horton Dancers rehearsing for an Earl Carroll show.

photo: Gene Lester

THE HORTON DANCE GROUP will appear in Dance Concert at the University of California at Los Angeles on April 1.

On March 17, they are appearing at the Temple of Music and Art in Tucson, Arizona, under the auspices of the Saturday Morning Music Club.

Members of the Horton Group have recently closed a six month engagement with the Earl Carroll Theater Restaurant.

BALANCHINE was in town last fall and Gregory Ratoff the director interested him in a ballet he has had in mind for some time. Ratoff is very ballet-minded for he is married to a former ballerina, Eugenie Leontovich, and he directed the picture "The Men in Her Life" with sympathetic feeling for dance.

KATHERINE DUNHAM's picture "Festival in Rhythm" made in color by Warner's is receiving rave reviews wherever it is shown, although dancers feel it would have been a better picture with less commentary and more of Miss Dunham's splendid dancing.

ELISA RYAN announces that Clay Irwin, who has had dancing schools in Montecito and Palm Springs, will be associated with her in teaching ballroom.

THE JAN VEEN-ERIKA THIMEY concert in Feb. was cancelled with no explanation, except probably . . . "C'est le Guerre."

RUTH ST. DENIS is scheduled for an appearance at the Wilshire-Ebell on the 20th of March.

CARMEN AMAYA AND ANTONIO TRIANA on March 10 will provide the most exciting item in Southern California in their appearance in concert under the sponsorship of L. E. Behymer. This Spanish-minded community will turn out in force for this performance.

JACQUES CARTIER is scheduled for a late March concert.

CARMALITA MARRACI will be presented in concert by L. E. Behymer on April 17.

ROBERT BELL, also know as Boris Belsky in the Russian Ballet is enlisting in the Navy Intelligence.

SIDNEY SANDERS, long identified with dance as manager and press-agent has gone into the army.

ANN MILLER is rehearsing a "machine-age" number with the Six Debonnaires as partners for her new picture, under the direction of Jack Donahue.

VIVIAN FAY has been ill and is now recuperating.

photo: Gene Lester

Members of the Lester Horton Group in a ceremonial dance in rehearsal on the lot.

JOHNNY BOYLE worked for four and a half months on the dances for the forthcoming James Cagney picture for Warner's on the life of George M. Cohan.

DOROTHY BABB, artist-student of Nico Charisse has completed a picture for United Artist's studios.

THE DEBASIL BALLET is partially disbanded, but most of the company are in Mexico City, waiting for final arrangements and clearance of papers to permit them to go on to engagements in South America which are already booked. David Lichine and Tatiana Riaboushinska are in Hollywood. If she can get clearance on her papers she will rejoin the company. In the meantime, Lichine will give special classes in the Charisse Studios.

MIA SLAVENSKA is still teaching at the Charisse Studios but has disbanded her Ballet Company because of unsettled conditions. She is waiting on clearance of her papers to go to Mexico City for a series of concerts with David Tihmar as her partner. If she gets this clearance she may join the deBasil Company there.

NICO CHARISSE directed the dances for the new Earl Carroll road show *Carroll's Vanities* of 1942. But there have been difficulties with the union, and there is some doubt if the show will go out at all.

(*Continued on page* 32)

CHICAGO DANCE NOTES

By ANN BARZEL

Ballet Theatre At Civic Opera House

BALLET THEATRE whirled into Chicago on short notice and gave five very exciting performances of ballet. The company is rich in many things. It has world-famous stars, many talented soloists, gorgeous and fresh costumes and sets, excellent musical accompaniment, a new repertoire and the best corps ever assembled. The few rough spots noted in the fall season in New York have been ironed out and we had the rare treat of seeing a troupe in the pink of perfection. The cold, vast opera house that has dampened the spirits of many an artist rang with unaccustomed shouts and applause.

Fokine's *Russian Soldier* was the new ballet presented. It is set to Prokofieff's *Lieutenant Kije* with decor by Doboujinsky. In the telling it will seem true. It has many of the clichés we tired of long ago. There is the wounded soldier lying in the field thinking about peaceful life in his village. There are peasant dances and a country wedding and fields of wheat represented by girls in tawny golden costumes waving their arms, then Death enters with a scythe and reaps this harvest. It all sounds pretty junky, but it isn't, for there is Fokine's master touch. He is at ease in ballet. Dance is the stuff of which he has built many fine theatre pieces. He is not an arranger, but an inventive choreographer. The movements he devises, the groupings, the entrances and exits have all a trueness—they belong to the ballet and hold it together. The symbolism may be obvious, but subtlety can sometimes be sacrificed for the sake of clarity. The pace and force of *Russian Soldier* compensate for these.

Then there is the emotional quality evoked by the timeliness of the ballet. We are in the war and yet somehow detached. Too much it is a matter of facts and figures, maps and boundaries, generals and heroes. The *Russian Soldier* is not a hero, not an abstraction, but a very concrete little man and all he wants is his little life which is like everybody else's little life. The little dreams he dreams as he lies mortally wounded are banal perhaps and trite, but the familiar becomes very precious when it is in danger of being lost. The soldier does not see himself in his dreams. Even at his wedding, he is not there; and no one misses him. He is looking at life which flows on without him and his last desperate attempt to be part of life by doing the steps of the village dance is a moving climax as the curtain falls.

Yura Lazovsky danced the role of the blood-and-mud-stained soldier with simplicity and none of the melodrama which might have put it off key. The same good taste was evinced in the presenting of the dances in the village scenes. These were danced for the most part behind scrim curtains and they were never all-out in gaiety. There was tenderness and poignancy and restraint.

Since the rest of Ballet Theatre's repertoire has been discussed in these columns before we can allow ourselves the luxury of commenting on the performers.

Aside from the leading role in *Princess Aurora,* where she was mistress of the Grand Manner, Baronova appeared in comedy roles and she is a great comedienne.

Markova is a great stylist. Her Taglioni in *Pas de Quatre,* her Swan Queen, her Sylphide had the unearthly quality that is Romantic Ballet.

Anton Dolin, except for partnering Markova in *Swan Lake* danced only in *Bluebeard,* but since that ballet was given almost every evening he was much in view. He made the lecherous uxoricide most pleasant and amiable. His humor was crisp and clear and his ad-libbed touches gave performances the spontaneous quality that good comedy requires.

Antony Tudor did a bang-up tasteful job as King Bobiche in *Bluebeard.* And may we digress to throw one more bouquet at his *Gala Performance,* the most intelligent bit of spoofing of dancers that we know.

Nora Kaye and Annabelle Lyon have arrived as first rate dancers. Miss Kaye has technical skill and balletic feeling. Whether it is her difficult variation in *Princess Aurora* or the Russian ballerina "giving" in *Gala Performance* she is always the dancer and in key with the ballet. Miss Lyon is the sweetest personality before the ballet public. She is not cloying, just supremely lovable — and what a show stealer! As Cerrito in Dolin's exquisite *Pas de Quatre,* although her variation is least showy her style is outstanding.

Karen Conrad lacks lyricism and mood, but she has only to do a grand jeté and she thrills the audience. It is satisfying, too, to watch a dancer who, one knows, will make no mistakes. She is so strong, so perfect, it is comfortable to see her.

Rosella Hightower, of the beautiful line, was memorable in a fine performance of the Waltz in *Les Sylphides.* This is one of the most beautifully composed dances in modern ballet repertoire. It is well-built, with the arabesque in many forms as central theme. Most companies throw this lovely dance to a "promising" young dancer who messes it up. Miss Hightower made it one of the high points of the ballet.

Maria Karniloff is emerging as a dancer who makes a great deal of everything she is given to do. She is attractive, skillful technically and a good actress. Lucia Chase was stage-wise and intelligent in her approach to difficult mime roles.

Although Ballet Theatre could still use a few more principal men those they have are more than good. Most troupes are so in need of men dancers that they fill their ranks with half-trained ones who have to be half-hidden. This company has no such lame ducks and does have many fine talents. There is Jerome Robbins, a fiery young man. He is of the stuff of which natural dancers are made. Richard Reed and Charles Dickson have line and style. Ian Gibson has dazzling elevation though he is still too concerned with the mechanics of dancing to lose himself in dance itself. Hugh Laing has atmosphere and an understanding of what he is doing. Borislav Runanine's *Count Oscar* in Bluebeard was a highly individual bit of fun. And just for the record may we note the fact that this role features the third position of the feet, one of the few times this neglected position has been utilized on the stage in the last decade.

Yura Skibine is most handsome and has gained much assurance since he has been given leading roles.

Janina Frostowna and Felix Sadowski, respectively prima ballerina and director-ballet master of the Polish Ballet, which is touring the middle west.

And we haven't even touched on Antal Dorati and the music and lots of other things that keep Ballet Theatre the most fabulous of companies.

Polish Ballet At Civic Opera House

FELIX SADOWSKI'S POLISH BALLET wound up its midwestern tour with an excellent performance in Chicago on Feb. 22. This company is small but effective. It never overreaches itself, and most of what it does, it does superlatively well. It is completely professional.

The one vulnerable piece in the repertoire is *Chopiniana* and that has redeeming features. It does not try to be *Les Sylphides.* It is more vigorous, utilizing more of the

(*Continued on page* 39)

Inside the Studios

Jack Stanly Reports:

ROSALIND GORDON who recently toured the country as featured dancer with the Andrews Sisters, is now making personal appearances at the army camps for the U.S.O. . . . Dacita, the Spanish dancer, is playing a return engagement at the Rainbow Room, and has signed a six month contract which will bind her to the Rainbow Room until well into midsummer . . . Gloria Costa, Tony Bonett and William Hawley are appearing in Olsen & Johnson's *Sons O' Fun* . . . Ray Arnett, the youngster who entertained the D.M.A. on AMERICAN DANCER night last summer is now appearing with Eddie Cantor in *Banjo Eyes* . . . Jack Jordan, a Stanly tapper, is making his first professional appearance in *Best Foot Forward,* and has the second lead. Not bad for a first appearance. Stanley Donan is also dancing in the same show . . . Donald Weismuller, a Stanly trained pupil has been graduated from the *Panama Hattie* ensemble and is now a principal in the George Jessel show, *High Kickers* . . . Rudy Richards in *It Happened On Ice* thrills them with his "Taps on Ice" number, one of the best in the show . . . Charles Julian, now appearing in a Roxy presentation, is scheduled to appear in the musical *The Warrior's Husband,* starring Ray Bolger . . . Doris Stuart, the little girl who was sent over to the show *Pal Joey* to replace a chorus girl, and was hired as a principal, is back at Stanly's studying ballet with Jack Potteiger . . . The Abdallah girls, sensational acrobatic dancers, managed and trained by Sammy Abdallah, were a smash hit at the Loew's State during their run in February . . . Jack Stanly and his Stars of Tomorrow through the U.S.O. are entertaining enlisted men each weekend at the Soldier's and Sailor's Club and at the Actors Kitchen.

* * *

LOUISE FOKINE, wife of Vitale Fokine has done the choreography for Jo-An King who danced at a U.S.O. affair at Fort Hamilton recently. Mme. Fokine has also done the dances for Gloria Brown who appeared at the St. George Hotel recently in a navy benefit program. Vitale Fokine likewise has been occupied with benefit work and has put on a children's ballet which danced at a benefit for the Russian War Relief. The program consisted of a character ballet and *Les Sylphides.*

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Pittsburgh, Pa.

NIKOLAI FATULA, best known in Pittsburgh for his splendid work as the Indian ceremonial dancer in the Golden Jubilee pageant, *Wigwams to Towers,* opens his school this month.

Chicago Studio Notes
by ANN BARZEL

EDNA MCRAE was in charge of the ballet for a post-season performance of Rigoletto at the Civic Opera House.

BERENICE HOLMES presented her pupils in a recital on March 22.

CHANDRA KALY and Carmen Antonio are playing at the Chez Paree.

ANNA LUDMILLA came all the way from Indianapolis to see former partner Anton Dolin dance with Ballet Theatre in Chicago . . . She went on to see another performance in Milwaukee where Brownee Brown and some sixty of her pupils had come all the way from Racine, to see the ballet too.

THE CHICAGO Public Library had an exhibit of dance books and pictures during February and March. The material shown was from the collection of Ann Barzel.

THE CHICAGO high schools have been bringing in instructors for ballroom dancing who give classes before and after school. At one school a class of one hundred and fifty pupils turned up at 7:45 A.M. This type of instruction is proving very popular

THE CHICAGO National Association of Dancing Masters had an all masculine faculty for the March meeting. It included Bobbie Rivers, Fred Hensey, Jack Wolfram, and Jimmie Hunt. The organization has been instrumental in getting talent and instructors for Dance Service Centers and Defense Council Camps as well as serving at the Chicago Service Men's Center. Louise Ege is in charge of arrangements. Typical of the programs arranged was that on February 15 when Billie Mersbach and his partner taught rumba, conga and tango all afternoon, a rumba band was present and added a happy theatrical note to the proceedings.

ELOISE MOORE, Jose Castro and their company danced in Napierville, Illinois on March 16. Miss Moore, with a smaller group, has danced several times weekly for schools and clubs throughout the Middle West.

* * *

D. M. A. BULLETIN

(*Continued from page* 27)

teachers, all of Chicago: Honore Thompson, tap; Ruth Pryor, ballet; and Adolph Franksen, ballroom.

Mr. William Ashton, of Chicago, and all members of the faculty were guests of honor at the banquet following the convention. After the banquet, at a volunteer period, some catchy numbers were taught by Jimmy Hunt, Mrs. Lowell Stone, and Helen Wheeler.

At the business meeting earlier in the day, Helen J. Wheeler was elected delegate to the Dancing Masters of America, and Maria E. Miller, alternate.

● **Club No. 17.** The Dancing Masters of America, Chapter 17, held its annual guest meeting on February 15 at the Leroy Thayer Studio, Washington, D. C., with about 60 in attendance. The program consisted of a Samba tap by Jack Stanly of New York; ballroom by Joshua Cockey and Calvin Meyers.

Tea and refreshments were served following the program, after which square dances were conducted by Harvey R. Watkins with all participating.

● **Club No. 21.** The St. Louis Dancing Teachers Association met on March 1 at the Claridge Hotel, St. Louis, Mo., with President Minette Buchmann in the chair. The following officers were elected for 1942: Minette Buchman, President; Jeanette Lipp Kaegel, Vice-President; Celestine Cirode, Treasurer; Eunice Heitman, Secretary. Marion Ford was appointed as Delegate Director to the Dancing Masters of America convention.

● **Club No. 23.** The Southern Dance Masters Association held its meeting on March 8 at the Peabody Hotel in Memphis, Tenn. Mr. John Oliver, officer in charge of U.S.O. for the Tennessee District, was speaker of the day.

● **Club No. 24.** The Dance Educators of America met on February 22 at the Park Central Hotel in New York City. Betty Atkinson, star of *"It Happens on Ice,"* Jack King, Gertrude and Oscar Hallenbeck, and Herbert Lee comprised the faculty for the meeting.

Studio Notes

New York City—

MURA DEHN conducts sessions in creative jazz ballet at the Gellendre Theatre Studio, beginning with the session of March 17. MIRIAM LA VELLE, talented young acrobatic dancer, and pupil of Lou Wills, is now appearing with *My Dear Public,* the Irving Caesar show which opens shortly in New York.

Albany, N. Y.—

OSCAR AND GERTRUDE HALLENBECK will present their annual recital-revue *Of V We Dance* with a cast of two hundred pupils at the Philip Livingston High School on April 24. The performance will be repeated on April 25 for the benefit of the Albany Chapter of the Red Cross. Miss Hallenbeck, assisted by the Albany Ballet, will give her annual concert performance at the Albany Academy for Girls early in May.

Rochester, N. Y.—

THE GLADYS BLISS SCHOOL has just completed a large entertainment for the benefit of the Red Cross and is now in preparation for a revue to be given in April, to raise funds for smokes for the boys in camp.

Lowell, Mass.—

JAN VEEN AND ERIKA THIMEY were the featured artists at the Bradford Junior College on March 7 as part of the dance symposium held there, which was attended by representatives of twelve leading junior colleges.

Detroit, Mich.—

NICHOLAS TSOUKALAS is the proud pappy of a very new baby girl named Nana Sofia, who arrived on January 30.

Washington, D. C.—

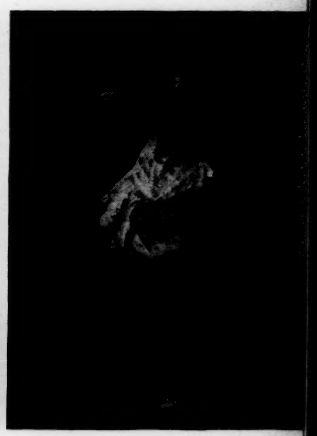
THE AMERICAN ASSOCIATION FOR AESTHETICS, with headquarters at the University of Scranton, Pa. announces that the 2nd American Congress for Aesthetics will be held in Washington on April 23, 24, and 25 at the Catholic University of America.

Prescott, Arizona—

DEFENSE PROGRAMS, INC. recently presented Forrest and Louise Thornburg in a colorful and entertaining program, which included an encored *Danza Negrita.* A Hammond Organ and the Solo-Vox were both used to great effect. Defense Programs, Inc. are supplying in the state of Arizona the funds needed for furnishing recreation centers for the army camps. Pianos, radios and recordings are being supplied from the funds accrued from these concerts. During the next few months there will be twenty-six towns and cities to be shown these concerts. Mr. Thornburg has just accepted the chairmanship of the Folk Dance Department of the National Federation of Music Clubs for this state. He will have a number of teachers under him and arrangements are being made for each center to conduct classes in folk dancing. This will be done both in camps and community centers throughout Arizona.

The APRIL HONOR ROLL presents: On the left, above: The Polish Group under the direction of Mr. Matusz, which meets at the Larue-Yolanda school. Center: Audree Ramel, in the professional class at the F. W. Howell school of Brooklyn, N. Y. Right: Richard Ely, a pupil of Gladys Bliss of Rochester, N. Y.

Above, left: Ray Willis and Donald Lewis, pupils of the Bernorace School of Macon, Ga. Center: Marlene Pratt, six year old pupil of Elaine Arndt, of Detroit, Mich. Right: Dorothy Karner, ribbon baton twirler from the studio of Petroff Slaby of Milwaukee, Wisc.



Above, left: From left to right, the Misses Martha Lou Nervone, Marjorie Maxwell, and Connie Whisler, as poppies in the Flower Ballet arranged by Ellan S. Peffer of Harrisburg, Pa. Right: Little Ann McCaslin, a pupil of the Mamie Barth School of Pittsburgh, Pa.

THE STRIKE IN CUBA — 1941. An illustration from BALLET LAUGHS by Alex Gard, published by the Greystone Press.

BOOK REVIEWS

By HELEN DZHERMOLINSKA

A CHART to the AMERICAN SOUVENIR LITHOGRAPHS of the ROMANTIC BALLET, 1825-70, by George Chaffee, published in DANCE-INDEX, vol. 1, no. 2, February, 1942.

The author of the above named monograph is an American dancer of some reputation and a collector of ballet lithographs who cannot but be admired for his devotion to an elusive phase of ballet history and record. The brevity of this monograph and its complementary catalogue of American dance prints will hardly do justice to a gigantic subject, but will suffice to inform those interested that it is a connoisseur who writes. Chaffee, himself, owns a fairly impressive collection of such exotic Americana.

These souvenir lithographs indexed in this pamphlet are the earliest pictorial record of ballet as we know it today. Earlier dance prints, having their source in Europe, and particularly in France, do exist, almost as far back as the sixteenth century, but, they do not have the relation to ballet of today that the lithographs of the romantic era possess. None of these prints of that period are American in the sense that the subject is American since the ballet itself was an import from France. American denotes that they were printed in this country, and were less often originals than versions of European originals. Previous to 1825 no prints were known to have existed here. The decade 1825-35 was productive of a literal cloud-burst of these prints; thereafter they dwindled until with the passing of the seventies, they faded as a subject for the pictorial treatment of ballet, and presently gave way to photography.

The sources of American lithographs applied to and acknowledged by the author, including his own collection, are the Dance Archives of the Museum of Modern Art, the Harvard College Theatre Collection, Allison Delarue, David Mann, Harry Shaw Newman and Harry T. Peters. The Harvard College collection contains perhaps two-thirds of the prints listed in the catalogue.

The dozen or so prints reproduced are noteworthy for charm and historical and social interest. From them we assume that the ballerinas of the romantic era all wore a size one slipper, that the daring Mme. Lecompte had an amazing extension and danced the character of the *Abbess* in *Robert Le Diable* with bared breasts, that Fanny Elssler as *La Cracovienne* wore her hair in two braids down to her thighs, that large, melting black eyes, tiny pursed lips and full blown bosom and hips were no detriment to a ballerina in those days.

The publishers of DANCE-INDEX in a post script beg the co-operation of readers and art lovers who may be in touch with additional source-material. Such information will be used to round out the survey of this reproductive art medium.

No comprehensive written history of the romantic era in ballet in America exists, although there are spasmodic works here and there. It occurs that the material collected in this catalogue might serve as the stepping-off place for such a project, or perhaps, this is merely a bit of wishful thinking.

BALLET LAUGHS by Alex Gard, published by the Greystone Press.

It devolves upon Alex Gard, through the medium of the cartoon, to put the final varnish upon the loony ballet world, as he sees it today.

Again it is demonstrated that the cartoonist's pencil is mightier than the written word. In the pre-Gard era, dancers secured their feeble hold on immortality in sculpture, painting, photography, or lithograph. Were it not for these attendant arts, we would have little notion of the actual appearance of these vanished dancers. Yet, despite all these, we still do not know them as human beings with bunions, drooping jowls, or abnormal glands, because these lithographs, etc. serve merely to idealize them. It is Gard who humanizes them today.

Tomorrow's reader will know that Eglevsky had barrel thighs and hair on his chest, that Nijinska's posterior, in slacks, was much, much larger than a silver dollar, that Antony Tudor's spaniel looked unhappy at ballet rehearsals to judge by the expression in the gloomy left eye, that Tamara Toumanova was on a five year diet, to be succeeded by another five year diet.

A gentleman, name of Ounanian-Ounanoff, wrote some time ago with more truth than poetry (or grammar) that: "The world of Russian ballet is a world apart, in which the friends of today are the enemies tomorrow, and vice-versa." Recent ballet history is one of intrigue, feud and counter-feud in an endless chain, very confusing to the outsider who does not know that a certain impressario, and a certain manager, who have not been speaking, may walk down the street this month and dash into each other's arms with loud cries of "Brother!" or "Pax Vobiscum!" or what-have-you, thereby knocking the innards out of a whole set of stagnant feuds, and setting off a whole new series of new-born ones. Every time ballerina meets ballerina in this peculiar world, in which our childhood friend *Alice* may have seen sights more singular than she ever saw in *Wonderland*, you can float a battleship in the venom milked from either.

None of the pages bear any spoken captions, thus limiting the appreciation of this grandiose "grotesquerie" to those in the know. The initiated will naturally savour its humour to the full; the uninitiated will find it moderately funny. They will recall: the ten bediamonded fingers of Slavenska, the two *frères* of the critical brotherhood studying the *derriere* of a ballerina for tomorrow morning's column, the perplexity on the faces of Sol Hurok and Col. de Basil studying a box-office statement (blank), the giant shadow of Diaghilev looming behind the backs of his successors of today, Dimitri Rostoff's *Paganini* fiddling on one string, Catherine Littlefield's jaw, the picket line in Cuba (No Money-No Dance!, or We Can't Live On Turns In Air), Col. de Basil fishing sadly in Carribean waters, while members of his striking company wring out their limp tutus on neighboring beaches, Danilova throwing in the sponge in the Massine-de Basil brawl, Anton Dolin turning handsprings on Anton Dolin's station wagon, Baronova's three inch mandarin finger nails.

Although there is a libel suit implicit in every one of these tart pages, the only fault from which it suffers is that it is by far not inclusive enough, the persons who were not

(*Continued on page* 35)

The Challenge Answered:

TED SHAWN:

(*Continued from page* 20)

not have happened if all American dancers, teachers, and dance-lovers had been unified, organized and positively at work months, even years ago. Now let it be a challenge to us all — to present a unified front to the world and to fight to regain the ground we lost through our own lethargy and unpreparedness.

EUGENE LORING:

(*Continued from page* 20)

services singly and as a group in the interest of proving that dance, and the theatre of which it is a part, is one cornerstone of the peace which we must build after this war.

WALTER TERRY:

(*Continued from page* 20)

selfishly of their time and skill, but they will be repaid two-fold in knowing that their art is playing a war-time role and in knowing that after the war the no-longer uniformed men will return to the theatres of America's dance.

Dance can also play a role in the campaign of physical fitness, but again it is the duty of dancers to co-operate, to map out a workable plan of layman's dance activity and to see that such a plan is carried out under the direction of recognized dance educators (not performers). If well known dance leaders and educators would unite and give solid support to a physical fitness dance scheme, it would surely carry enough prestige to impress the governmental (national, state or local) authorities into at least giving the dancers a hearing. My personal feeling is that if unity of effort is required in other activities of national defense, it is certainly necessary if dance is to play a valid war-time role. The power of dance is not to be denied; it has proved itself throughout the course of history. It is those who control that power of dance in America today who must prove their right to it. The power is there. It is waiting to be put to use.

TONY DE MARCO:

(*Continued from page* 21)

The dancing profession has suffered irreparable harm by the adverse publicity. We are not *all* fan dancers. We are not unintelligent, and since when is a fan dancer a moron?

We are not prepared to say that Melvyn Douglas nor Mayris Chaney are qualified to administer their appointed duties. But being an actor or a dancer is certainly not in their favor. And from a personal attack on two people these uninformed congressmen twisted and distorted the facts to such an extent that the entire field of the arts, and specifically the dance, was disgraced, and common sense will reveal that dancing could definitely help in a keep fit program.

We are patriotic! We are Americans! And we too realize the right of all to discuss ways and means of winning this war. They may fire. They may hire. They may add programs, change programs, drop programs as they may individuals, but we protest not only in our hearts, but in our loudest voice the right of influential people to make false and derogatory statements about a group of professional people who are the exact opposite of these insipid remarks.

We, the dancers of this country, are ready, willing and able to do our share, just as we have been doing from the very beginning. We are prepared to contribute not only to the program for physical fitness but to all-out effort, and in so doing make America, yes, the World, a place in which happy, joyful dancing typifies the spirit of universal peoples.

DOROTHY NORMAN CROPPER:

(*Continued from page* 21)

newer members, but I also know what very fine material there is in the society and so I am wondering why you are so tight with it — you can't all be Scots! Don't offer the old excuse that you are "busy" — be glad that you are — and also be thankful. And don't forget that the busiest people are apt to make time to do more than others. War work takes up most of our time over here. For my part — how some of you will laugh — I am "digging for victory", I have been lucky enough to produce results on a fairly large scale. The ground produces the year 'round because of the mild climate and so I've been able to supply several families and even a restaurant with food. I do all the work myself, even to making my own fertilizer. It's fun and I'm learning a lot but it takes up a great deal of time. In odd moments I'm all over Ulster looking after the libraries in military hospitals; I manage to turn out one Navy sweater a week; I run tea dances for the Forces; my latest activity is fire watching certain nights a week. Aside from this I act as assistant secretary of the Alpha Club and as Honorable Treasurer of the North Ireland Society of Dance Teachers.

I live as much according to schedule, though in a different way, as I did in New York. Of course, there are extra odd jobs that come up from time to time; refugee work, blitzed people, etc. Just by way of detail, I have a husband, a house and a cat! Honestly, now, doesn't this make some of you look like a quiet Sunday afternoon? Of course, it's an under-pressure schedule-normally, I would not choose to be so busy, but these are not normal times. . .

Now that the U. S. A. has been forced into the war I begin to see daylight ahead. If the outcome of all this is not an Anglo American Alliance, we will deserve whatever calamity may overtake us in the future. Let's hope we can win the peace this time as well as the war. Now that you are in it, don't be satisfied with anything less than a 100% effort. FORGET your politics and be AMERICANS, as Mr. Willkie suggested.

Selfishly, I ask you to do whatever needs doing to keep the "COLUMNS" going — you have no idea what that little paper means to one in my position!

Kindest regards to you all.

THE WASHINGTON POST . . .

Reprint from Feb. 14, 1942 *issue*

In the heat of resentment toward senseless waste and foolish allocation of hard-earned public monies in the face of so much grim war need, it is natural for the uncognizant to lash out stupidly and heap blanket opprobrium upon what they do not understand. I heartily agree, first things first.

But how atrociously laughable to label what has reached in our generation the proportions of a fine art as well as, more importantly perhaps, an almost universally recognized training of the utmost value toward physical fitness, as — of all things — fan dancing! Not that fan dancing and merely recreational dancing haven't their proper place. But I could wish in passing that such devotees will some day have the opportunity to see, let us say, a symphonic ballet and perhaps glimpse a different aspiration toward beauty. It is one of the things we are fighting for, to save to civilization the fine flower of our cultural development, to reserve to future generations the residue of our intellectual and esthetic progress. It is about all that does endure, and if art teaches us anything it should give us a lasting dedication to fight for the ideal.

I speak as a dancer, having had some years of intensive activity both in the department of art entertainment and the more educational application of dancing as physical

(*Continued on page* 38)

BOOK REVIEWS

(*Continued from page* 34)

spiked by Gard's pen seeming to have taken mortal offense at their exclusion. Perhaps there will be a sequel to this fiendish gallery, and subject and reader both can again be made happy by the cartoonist diabolical, Mr. Gard.

FANNY ELSSLER-EINE WIENERIN TANZT um die WELT by Emil Perchan, Wilhelm Frick, Vienna, 1940.

by ANN BARZEL

This review can serve no earthly purpose other than to make you eat your heart out. The book *Fanny Elssler* was published in 1940 in Vienna and very few copies have found their way to America. ("Found their way"—a delicate way of putting it). The text, in German, does not add much to what is known of Elssler's dancing and dance career. It is not nearly so complete as the French book on the same subject by Auguste Ehrhard. It does have many details to add to what we know of Elssler's early life in Eisenstadt and Vienna, and of her life after her retirement from the stage.

The 150 illustrations are the best part of the book. There are many pictures from lithographs, oil paintings and water colors that have rarely been reproduced. Most fascinating however, are the reproductions of actual photographs of the great dancer. These all date from the time she was middle-aged or older. Nevertheless to see the *grande dame* in her *cachucha* costume, posing with castenets, or to scrutinize her face in an old daguerrotype brings the Golden Age of dance so close, you can almost touch it.

ENTER THE DANCE PLAYERS

(*Continued from page* 15)

young man!" advised the Fates, and go east he promptly did. By dint of exercising his thumb he left Milwaukee far behind, and one day crept up upon New York all unaware, a Lochinvar come out of the west to wed and cherish the dance.

The Distance Between Two Points

From that day to this, Loring has lent himself to the practical demonstration that a straight line is the shortest distance between two given points. Or, to go further, he can be compared, much as you deplore such a comparison, with a mule wearing blinders, who sees neither to right nor left, and will not be deflected from the road *he* chooses to tread.

When Loring arrived in New York, a fledgling organization known as the American Ballet was trying its wings, a fledgling which was soon to spring to monumental stature, contesting for favour and position with the older Russian companies. Having heard a good deal about the difficulty of storming the barricades of the big city, he was a bit pleased and surprised two weeks after his arrival to be admitted to the American Ballet, which was then in its formative stage. By his own admission, it was his experience as an actor which proved to be his *Open Sesame.*

From this testing ground he stepped into the Fokine Ballets, season of 1933, as a soloist, dancing *Pantaloon in Carnaval,* and even enjoyed a Broadway debut, appearing with the Fokine Ballet during its one brief spell at the Capitol Theatre. Thereafter came several seasons at the Metropolitan Opera with the American Ballet, the Ballet Caravan, and his emergence as a choreographer worth notice, his entry into the Ballet Theatre with the provocative and spectacular *Great American Goof,* back to the stage for a season of the William Saroyan play *The Beautiful People,* and now—the Dance Players—and a new and lusty creative period ensues for him.

Programme

As long ago as the first Ballet Theatre season, Loring was planning to collaborate with the writer, Mrs. Winthrop Palmer, whose scenario *The Man From Midian,* based upon the biblical story of Moses and the Israelites, he was to have used as a basis for a new ballet. Not, however, until this day, has that plan been consummated, and today, chiefly through the gracious interest and support of Mrs. Palmer. *The Man From Midian* heads a roster of works which includes an acid commentary upon America's political merry-go-round, *Harlequin For President;* a drama of the plains and the folk which settled them, called *Prairie,* which is based upon a poem by Carl Sandburg; a merry tale of the animal lore of the west, called *The Duke of Sacramento;* a candid search into human relationships in *The Invisible Wife;* and *Jinx,* the one ballet in the repertoire submitted by Lew Christensen. The latter concerns life under the big top. In addition, Loring's already known works, *Great American Goof, City Portrait* and *Billy the Kid,* which have marked him as an iconoclast, will also be produced. These represent the modest beginnings of a new native company. The plans of the Dance Players call for further productions which will call for collaboration from the most representative in American literature, art, music and decor.

A survey of this repertoire is convincing enough that here is something that baseball loving, movie-going America will contemplate with a good deal less wonder, and more enthusiasm than the *Willys, Sylphides* and other exotic fauna that infest the traditional ballet. While *Willys, Sylphides,* etc. will always exercise their own special charm, there is something to be said for the flesh-and-blood character, and the time is now ripe to say it.

The Players themselves are individually worth more mention than is possible here. The company numbers sixteen, all of them malleable stuff, sensitively receptive to the direction of Loring, showing an extraordinary similarity among themselves in such characteristics as their communal earnestness, directness, lack of neuroses and malice (the absence of which sinister qualities might make an astonishing difference in the emotional atmosphere of certain companies which shall be nameless), their grasp of new choreographic ideas, their consciousness of the goal which is aspired to by every member of the company. An impressive addition is the person of Janet Reed, who left an established and hard-won position as prima ballerina in the San Francisco Opera Ballet and journeyed eastward to throw in her lot with the Players. Two other notable acquisitions are Lew Christensen, long known in the Ballet Caravan and American Ballet, and recognized as one of America's premier classic dancers, and Michael Kidd, similarly of American Ballet and Ballet Caravan extraction, both of whom are assisting Loring in his work.

As is perfectly natural, the twig grows in the direction it is inclined, and Loring as a choreographer cannot help but show the influences of the masters under whom he studied, and by whom he was molded. There are traces of Fokine and Balanchine which assert themselves repeatedly. For the rest, Loring is a seeker after a school of contemporary rather than classic movement, and has not definitely evolved a type of movement which can be easily classified as one thing rather than another, like ballet or modern. He veers away from both, and walks thoughtfully between them.

Centuries ago the highroads of Europe resounded to the tramping of itinerant strolling players. The lives of these early practitioners of the then-abused and belittled craft of the theatre, were precarious, hungry and shock-laden. To keep an audience of that remote day interested and quiet, these players had to draw from an immense bag of tricks and experience. There was no such thing as specialization. There was no division of ballet, legitimate drama, musical comedy, opera, circus. Their talents ranged infinitely wide, and they were capable of singing, talking and dancing their onlookers into a stupor, which made said onlookers feel justly rewarded for having spent their coin. With the years has come specialization in the theatre, until in this day, its manifold branches have narrowed down to such fine points upon the parent trunk, that they occasionally wither and drop off.

It is exciting to note from past exhibitions of Loring's *danced* theatre works and the promise seen in current rehearsals that he is quite frankly unapologetic and unashamed to inject acting and voice into his—what we shall call *ballets* for lack of a more suitable title. With a deferential but determined bow, he has invited technique to move over and quit shoving, and give the voice and the mind a break. What is exciting then is this promise of a new kind of theatre, which is about to invite us with the eternal lure which belongs in any age to the genuine, living theatre of the times. Upon this promise, the curtain rises.

* * *

VIA THE GRAPEVINE

(*Continued from page* 14)

Paul Draper appeared as the assisting artist in an epic performance of the Schola Cantorum Kurt Schindler Memorial Concert given at Carnegie Hall on March 25. The songs and dances were based on the folk music and poetry of Spain and Portugal, as collected by Schindler in ten years research on the Iberian peninsula, a monumental achievement of its kind. Mr. Draper did not attempt actual Spanish dance technique, but used folk themes as a background rather. He danced to the *Malaguena* of Lecuona and to the *Asturias* by Albeniz.

* * *

The Manhattan Centre is shortly to blossom into a playground for the proletariat with the initial performance of the Peoples' Promenade Concerts, a strictly people's organization, of which the Honorable Fiorello H. LaGuardia, mayor of the city of New York is chairman, Mr. Rudolf Orthwine, President and Treasurer, and Maclin Marrow, conductor .The trustees include such celebrated names as Lawrence Tibbett, Deems Taylor, and many others. This is a movement to bring music to the people who do not move in the silk hat and sable coat class, and to give it to them at prices they can afford. Were this movement to be joined hand in hand with the dance, a genuine rise in popularity of the dance could be looked for with the metropolitan masses who either cannot afford concert prices or are still disinterested. There is just a hint from the office of the Peoples Promenade Concerts that such a thing may occur.

* * *

Chester Hale goes to Hollywood to start work on Ice-Capades. Mme. Butsova takes over the school during his absence.

* * *

Sushila, eastern dancer, and Lilo Simarito, singer, appeared in a performance given at the meeting of the Society of Women Geographers at the Sherry-Netherland Hotel in February, in a suite of Javanese songs and dances.

* * *

C.B.S. television programmes of the month treat us to Charles Weidman and company and Agnes de Mille dancing with Joseph Antony. The Country Dance Society also disports itself on the weekly television programmes, the sight of which fun makes envy gnaw at our bowels.

(*Continued on page* 37)

(*Continued from page* 25)

other than that a woman dances them or that they are allegedly about a woman (whence the title: *Eternal Heroine*). To be sure there are several dances, taken as solos, that are brilliantly executed and effectively arranged, but are still not creative. A few dances had a glimmer of comment such as *Feminine Course* by Miss Johnson and *Vociferous Comment* by the group. Also especially good dances were *Theme of the Soil* and *Theme of Celebration* by all.

Miss Johnson's *American Primitive*, a jazz dance, was much enjoyed and almost suggests that jazz is Miss Johnson's best bet.

Production was excellent, with several effective stage sets and especially fine lighting. The costuming was very good, except the opening set which looked like housecoats. The special musical score was weak and indistinguished. A speaker gave "word settings" from behind the curtain and was not always audible.

The assisting company was Lucille Ricker, Edythe Girard and Mary Tiffany, who were also good dancers but at moments lacked proper professional demeanour while dancing.

La Meri and Natya Dancers, Master Institute Theatre, March 1!

This was the last of a series of interesting lecture-demonstrations and performances by the prolific La Meri. The series has been a great success from the point of view of attendance and because they have created an unusual opportunity to glimpse the dances of so many lands authentically presented by the charming artist and her talented pupils. *Gauba's Journey to Paradise* has already been reviewed in these pages; the novelty of the evening was a ballet based on the lore and song of the Polynesian Islands. It was the Hawaiian ballet *Ea Mai Hawaiinuiakea,* taken from an ancient Hawaiian chant. Music, costumes and choreography were authentic and pleasing. The performances by the cast were a tribute to the painstaking art of La Meri.

Phoebus and Pan—Metropolitan Opera Ballet, March 4.

Each year there is much speculation and controversy about the ballet master for the Opera Ballet. Last year with all the attendant turmoil and hurt feelings, Laurent Novikoff was duly appointed. He set to work amid almost a revolution to re-arrange the opera ballets (which sadly needed it) and to create one new work *Phoebus and Pan.* The results, judging by the latter, are more than gratifying. Mr. Novikoff not only seems to have made order out of chaos but promises to really make something out of this fine company of dancers who have been almost floundering for a few seasons.

It is to be hoped that there will not be another reorganization next season, thereby giving both ballet master Novikoff and the dancers an opportunity to substantially regain and hold the respect and admiration for opera ballet that it could and should have, and—as things look now—it will have.

Phoebus and Pan cannot be regarded as great ballet but it is an achievement in opera ballet. The dances had real taste, balanced arrangement, well disciplined execution, and above all, consistency of style both in the several dances and in their relation to the operatic vehicle. There was one rousingly

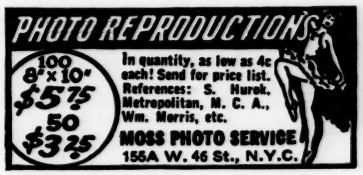
(*Continued on page* 38)

(*Continued from page* 36)

On Martha Graham's recent tour, audiences filled convention halls, sport palaces on the scale of Madison Square Garden, and cheerfully sat, four and five thousand strong on the cement floor of a hall in Grand Rapids, to see the native product of American dancing which it is taking to its heart. The response was so thunderous that the performers were often frightened at the sound, the cheers being as mighty as for a new world's record in some sport.

* * *

Molly Pitcher and a *Green Mountain Boy* step out of American history; *Dust Bowl Ballads* speak of a contemporary scene; *Harmonica Breakdown* and *Black Tambourine* draw their inspiration from our own negroes, and, *Es Mujer* from our Mexican neighbors; *Folksay* embodies a medley of America's traditions in song and story . . . these were some of the characters and themes which went into the programme sponsored by the DANCE OBSERVER, featuring Jane Dudley, Sophie Maslow and William Bales and their groups, which was given at the Studio Theatre on March 10 and 11. A review of this event appears in the May issue of the AMERICAN DANCER.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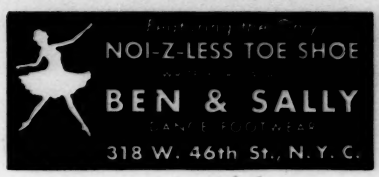

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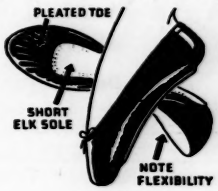

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DANCE EVENTS

(*Continued from page* 37)

fine dance (*Gigue*) brilliantly danced by the entire company that was enthusiastically applauded which would probably have been cheered in a ballet company. The steps were especially well chosen to fit the many little notes of the Bach music. The dancers performed more perfectly as a unit than ever before. There were various other effective *pas de deux* and dances for small groups but the movement generally flowed as an integrated whole. That the opera was not more outstanding I attribute to the almost depressingly routine singing and dramatic projection of the singing stars.

The leading dancers were Ruthanna Boris, Leon Varkas, Monna Montes and Alexis Dolinoff, with the highest honors going to the first two. The solo dancers were: Lillian Moore, May Sigler, Mary Smith, Douglas Coudy, Lee Foley, Nikita Talin, Michael Arshansky and Alexis Kosloff.

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THE CHALLENGE ANSWERED

(*Continued from page* 35)

training. Re this, do you know, Mr. and Mrs. Public, that most of the major schools and colleges throughout our enlightened land have a dance course given under their physical education department, which would, I am sure, tax the hardihood of the toughest old-style gymnast; and our academic leaders realized long ago the tremendous import psychologically as well as physically of the dance to human development not only for bodily coordination and health but toward quickened mind power, for mind and body are reflexive and react one upon the other. The race is to the swift and if we ever, as a people, have need to build, every man, woman and child of us, physical stamina, personal endurance, greater efficiency, poise and self-discipline, beyond our ordinary wont, certainly it is now in the succession of our cyclonic era. Basic scientific dance training is a practical, potent means thereto. I would see it taught in every school in the land and in wartime it can be one of the best behind-the-lines contributions for national and rational health of mind and body, as well as a moderator of emotional and nerve strain.

Yes — let us dance, those who can and will. But let us find the proper way and place for it. Let us do it as private individuals and in earnest, with a purpose other than just to amuse, dwelling not upon so much sweetness and light, nor putting a premium upon glamour, but taking hold soberly and with power of the rhythmic strength, health and beauty it can offer us.

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MARY H. HOWRY.

Washington, Feb. 12.

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"AND EVER AFTER"

(*Continued from page* 22)

upon the third finger of their right hand. He then handed them each a small lighted candle, and turning led them to the altar. There was a momentary flurry as the bride's veil caught fire from her candle, but friends quickly extinguished it and pushed her veil back from her face. The Priest intoned the service in old Slavonic, accompanied by singers from behind a screen. The service was very impressive, and the intoning voice of the Priest and singing of the choir, with responses, was very moving. The Priest addressed the groom in English and the bride in Russian. The only direct question to the groom was "Will you be honest, kind and faithful to your wife?" which seems more dignified than our "promises."

They partook of the sacramental wine, and while the choir sang, the Priest said to the groom, "According to the Russian custom you must now kiss the bride." The groom seemed bashful and the Priest had to smile and urge him on, then he kissed her three times, alternating twice on the right cheek and once on the left.

The bride was attended by Mrs. David Libidins who hovered over her as though she were her daughter. The groom was attended by Igor Youskevitch, Andre Eglevsky, Frederick Franklin and George Zoritch.

During all of the ceremony Massine stood in the outer doorway; and Danilova held hands with her husband, Kokitch.

The quiet dignity of the church, the warm air filled with incense, cast a spell more lasting than the footlights before a ballet, and it was not broken by stepping out into the hot sunshine again.

The first sight that greeted one was Eglevsky and others all taking motion pictures of the guests coming from the church.

The bride and groom finally made their appearance and graciously came from the church three times before the news photographers were satisfied.

The dancers scurry and pile into the bus just as they came from it, in a body, all laughing and calling to one another. The newsmen at last are satisfied and trail away to their waiting cars.

As the last car moves off, the little church is left standing quiet and still again in its peaceful garden, only the fragrance of the incense and the flickering candles seen dimly through the door, remain to stir the memory of a lovely ballerina. Or was it really a Fairy Queen and her spell-bound Prince?

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CHICAGO DANCE NOTES

(*Continued from page* 31)

composer's mazurkas and Polonaises than nocturnes or preludes. The ballet was given *raison d'être* by the good dancing of Nina Juszkiewicz (formerly a principal dancer with the Ballet Russe) partnered by James Jamieson.

Sadowski's particular talent is for lively Polish dances. He arranges and teaches them well to his group, and his character ballets are unusually interesting. *Country Wedding* with its fast and furious tempi alternating with lyrical passages, and with well composed solos and good group dances is still the best piece in the repertoire. Janina Frost, who danced the leading role with Sadowski, is well-equipped for this type of work. She is nimble and fiery and stamps out forcefully the characteristic mazur steps and then turns soft and lyrical in the contrasting passages which almost every mazurka and krakowiak have. She has particularly supple movements of the upper body, everything dances— head, shoulders, arms, the torso swaying from the waist.

Several members of the troupe had well deserved opportunities to show good work in interpolated dances in *Country Wedding*. Inez Clavijo and Laura Blum in *Yasia and Kasia* and Jeanne Mikuta, James Jamieson and Stanley Herbertt in a pas de trois brought the house down.

The program also included *Gypsy Camp* with some spirited Czardas dances and *Goralski, a* mountaineer piece with some fleet work by Nina Juszkiewicz and William D'Luger.

The closing number was *Umarl Maciek Umarl,* a comedy ballet in which a dead peasant boy who had spent his life dancing rises to dance again. It was interesting to see how well the members of the cast had worked out their various parts as poet, dandy, children, old women, etc. Sadowski danced the leading role with the fervor which distinguishes his work.

The colorful costumes and excellent orchestra conducted by Jerzy Bojanowski added much to the performance.

Barton Mumaw At Great Northern Theatre

BARTON MUMAW is a handsome well-built lad as everyone who goes to his concerts can see. He has a decided talent for dance, which unfortunately has not been developed to 1942 standards. He was very exciting when he shone for brief moments in Ted Shawn's performances, but he has not sufficiently strong material, nor is he great enough a dancer to warrant an audience's attention for a whole afternoon or evening. His numbers range from the very effective to the ridiculous. If Mr. Mumaw is going to continue as a solo concert artist (a profession which is fast dying out) we would like to suggest that he work out a comedy number titled *The Body Beautiful* in which he can take a few gibes at the physical fitness cults. This bit of fun, some at his own expense, would take the edge off some of the inevitable remarks about his superb physical condition.

"FROM THIS EARTH"

(*Continued from page* 17)

to national morale. In promoting activities that help to stabilize people emotionally, we are directly aiding the maintenance of morale and thereby helping in the war effort. Morale in Colorado Springs is as high as the mountains. Although this mountain retreat seems very far removed from the alarms and excursions of the warring world, the world continually sends its best things to us. We have become the repository of many American art treasures and the conference in the fine arts brings to Colorado Springs all that is new and worth-while in the wide field of the arts. The collaboration between Miss Holm and Mr. Harris is not the least of the morale-building art forms sponsored by Colorado College in the Rocky Mountain region."

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Dancing . . . is my Business

By BERNARD J. SHAW

Chapter 6

It was gratifying to note in last month's AMERICAN DANCER (Keep 'Em Dancing, by Ben Sommers) that the Office of Civilian Defense, division of Physical Fitness for Women was taking cognizance of the dance teacher's ability to contribute constructively to their program and had invited the profession to participate in the interests of national health.

This recognition was especially satisfying in view of the direct and implied disparagement unjustly heaped on dancers, dance teachers and dancing in general by some of our brasher congressmen in their recent row with Mrs. Roosevelt.

This writer is not here concerned with the political aspects of the said row and holds no brief for any of the appointees involved. That the blanket condemnation was unjust and ill-considered goes without saying. The whole thing reminded one of nothing so much as a school yard pummelfest where all the kids pile into the melee throwing fists and brickbats indiscriminately. It would do no harm for every dance teacher to acquaint his congressman with his feelings in this matter.

The promotion of physical fitness in the nation *is* of consequence to the war effort and the dance teacher *can and should contribute* to the national welfare by cooperating in the proposed program. Not only is cooperation the patriotic duty of every teacher and dancer, but it is an obligation he owes to the profession and to himself.

No doubt the individual teacher will encounter problems in adapting, fitting and assimilating the project into his own activities. These can be overcome. Neither the Physical Fitness Program nor anyone else will expect any teacher to make undue sacrifices. Every one can contribute without unduly imperiling his livelihood. For instance, the Ballroom Exercise Group could consist of a series of square dance evenings, which would not conflict with the regular classes of the ballroom teacher.

In other dance categories the individual teacher can plan whatever admixture of exercise, instruction, and straight dancing is feasible. Since the prime objective of the Physical Fitness Program is to provide a diverting period of healthful exercise, such planning would be in perfectly good order.

While every teacher's primary aim will be unselfish contribution to the national weal, the opportunity of rebutting the recent disparagement, definitely and for all time, and the possibility of ultimate practical benefit are also important considerations.

Our late critics have thrown down the gauntlet. That challenge must be answered! Every self-respecting teacher will want to play a part in the joint rebuttal. If the proposed program should get 100% support from the dancing fraternity, what an answer that would be — final and complete vindication.

Elsewhere in these pages will be found more on this subject. Much has been done and is still being done to form a spearhead for what will and must be a mass movement of the profession.

It is vitally important that YOU do your part — not tomorrow or the day after, but today — NOW!

ACROBATICS ANALYZED

By JACK STANLY

Mat work consisting of body strengthening exercises and preliminary training for beginners.

These exercises should be performed religiously every day to accomplish the purpose for which they are intended.

Acrobatic tricks should not be taught to students until the foundation training described herein has been mastered. This training consists of limbering, stretching, strengthening and control exercises performed at the bar and on the mat.

Every effort should be made by the instructor to detect and correct bad posture.

Foreword

Practically every teacher of acrobatics realizes the importance of bar work and stretching exercises. However, there are many instructors who neglect one of the most important and necessary features of basic training for beginner students, that is, arm and shoulder strengthening exercises.

As practically all floor tricks are performed by using the arms to balance and support the entire weight of the body at least part of the time during the execution of the trick, it is, therefore, essential that exercises be given to sufficiently strengthen the arms and shoulders to support and balance the weight of the body without strain, and also to avoid the possibility of collapsing while performing a trick.

Exercise 1

Lie flat on the mat, face down, body outstretched, place palms of right and left hands on mat close to body near right and left shoulders. Keep knees straight, lift body slowly from mat by straightening elbows and raising to toes. Then lower the body slowly until shin touches mat, keeping the body raised about three inches from the mat.

This exercise will prove difficult for the beginner and should be executed about five times, then relax, and repeat about five times relaxing after each performance. Practice this exercise daily until sufficient strength has been developed to perform the exercise about twenty times before relaxing.

Exercise 2

Lie on right side, place palm of right hand on mat under right shoulder, place palm of left hand on mat in front of right shoulder, then lift leg (toes pointed and knees straight) to position about one foot off mat. Now raise entire body from floor by straightening elbows of right and left arms (knees straight), keep left foot raised from mat and repeat as directed in Exercise No. 1 .

Exercise 3

Student should stand upright on mat, step forward on right foot or left foot, bend forward and place both hands on mat forcing head back and chin up, at the same time kick left and right foot to position above head, knees straight and elbows locked (straightened). At this point the instructor should grasp both ankles to help support the student. The student then raises right hand from the mat (shoulder high), replaces right hand on the mat and shifts weight of body from left to right, raising left hand from the mat (shoulder high). This movement should be repeated a number of times, alternating right and left.

When the student is capable of performing Exercise No. 3 without the danger of collapsing, the exercise should then be practiced against the wall without the assistance of the instructor.

After mastering the Bar Work and Limbering Exercises as described in the March 1942 issue, and the Mat Exercises as described herein, the student is then sufficiently trained to receive coaching for such tricks as hand stands, elbow bends, back bends, cartwheels, front limbers (front overs), front walkovers, back walkovers, etc.

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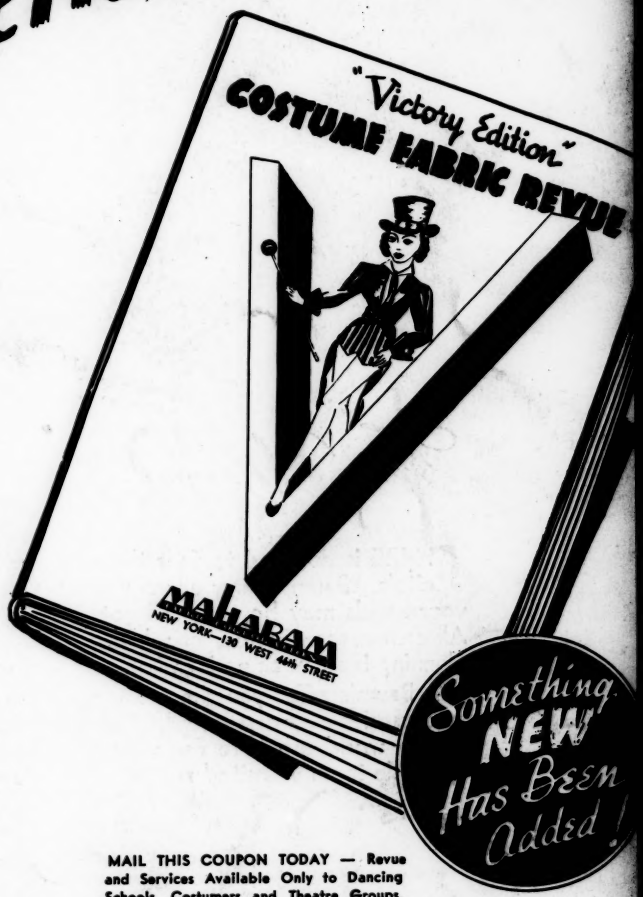

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..... No. of Pupils
..... Dates of Recital